20 Cents
JUNE 18, 1921

Dramatic Mirror and THEATRE WORLD

DRAWN BY CHARLES GORDON SAXTON

NOBLE SISSLE and EUBIE BLAKE

Writers and composers of lyrics and music of the musical comedy success "Shuffle Along" appearing at the 63rd Street Theatre

Page S. Jay Kaufman News Reviews

BERNARD THORNTON

admits that he lost his

REPUTATION

somewhere on Broadway between the Pat Casey office and the George M. Cohan Theatre.

BUT

no reward is offered, no questions asked—one cannot lose what one never had. Shakespeare was right: "He who filches from me my good name, robs me of that which enricheth him not, *but* makes me poor indeed."

WATCH YOUR STEP

in the future before starting a mud slinging contest or your "GLASS HOUSE" may get into trouble.

My book entitled, "*Myself and Other Hypocrites; or, The Jaw Bone of a Laughing Jackass,*" will be a *FALL SENSATION.*

FOUND

a true dependable friend in

E. F. ALBEE

and a permanent home where the actor gets a square deal in the N. V. A. Club, presided over by Mr. Henry Chesterfield, a polished gentleman, where the definition of the words "Brotherhood and Equity" are understood without recourse to the dictionary and *practiced,* not *preached.*

Will appreciate a check from Edna Goodrich for $307.00 (back salary due since last December, 1920; $1.00 was paid on account). Miss Goodrich claims poverty, although she can live in an Italian villa and estate in Mamaroneck—with gardeners, chauffeurs and a retinue of Japanese servants.

Will also appreciate a check from Mr. Frank Gerston for $150.00, cancellation of a "play or pay" contract. Excuse given that my act had a change in Personnel, although my act had played 4 Keith houses with a change in Personnel, and Mr. Gerston knew when he contracted for the act there would be a change in Personnel. Both Miss Goodrich and Mr. Gerston are honorable and will send me their checks at once, care N. V. A. Club.

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

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Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.
Helena Rubinstein
of Paris and London
46 West 57th Street New York City

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Dramatic Mirror
and THEATRE WORLD

Published in New York by Dramatic Mirror, at 133 West 44th Street. Phones Bryant 5189-5190

H. A. WYCKOFF, President
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LOS ANGELES
HOTEL HOLLYWOOD
OTTO HARRAS

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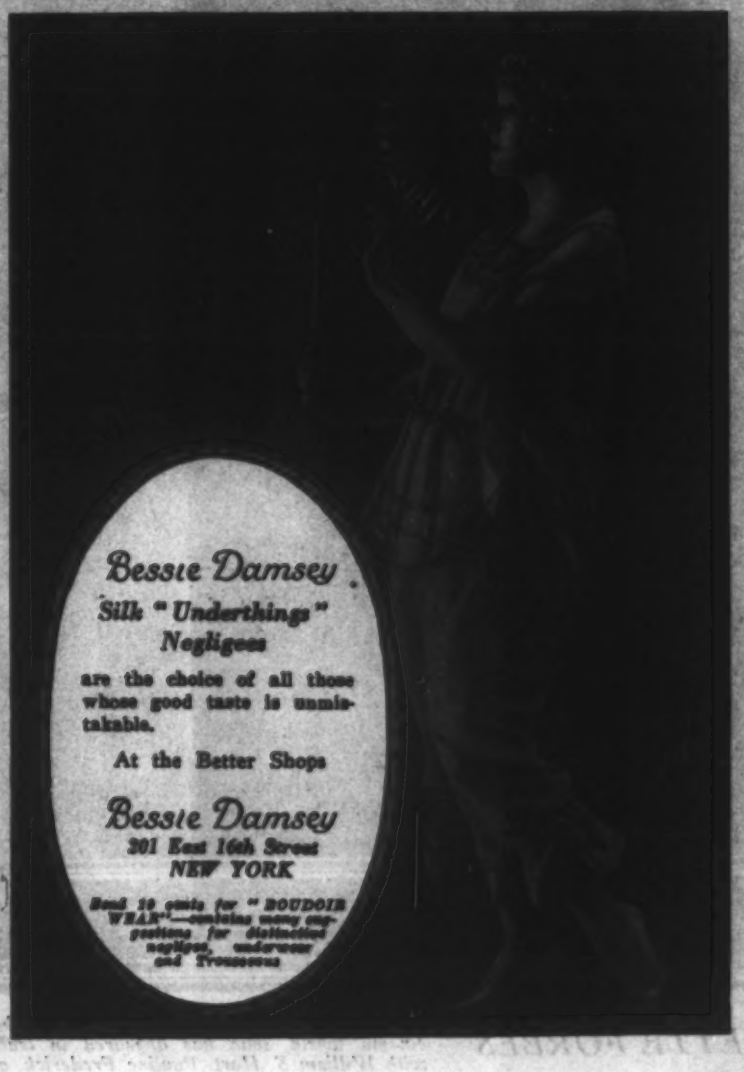
Out in New York on Thursday, dated the following Saturday

June 18, 1921. Vol. LXXXIII, No. 2215. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror, Inc. Add 75c. for postage west of Mississippi River, $1.50 Canada, $2 Foreign.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DRAMATIC MIRROR

COLETTE FORBES

A talented as well as a decorative member of the cinema world, who has appeared in leading roles with William S. Hart, Pauline Frederick, and others

Page S. Jay Kaufman!

THE announcement which the Shuberts issued to the effect that no one would be seated after the rise of the curtain of the Winter Garden seemed to surprise a great many.

It did not surprise me.

Because J. J. Shubert is one of the few men in New York who always rings the curtain up on the advertised time. And he kept his word on Monday night when the "Whirl of New York" opened. But something that interests me far more is whether or not the Shuberts will make this a rule in *all* of their theatres. Whether they are producing the play or not. If they issue an order to that effect all of the producing managers who book attractions in their theatres will carry out the order.

First nighters are like sheep. Once the habit of being on time gets hold they will all be there on time.

On the Parade

The anti-Prohibition parade which is being staged for July 4th in New York, should be taken very seriously by every one.

And it should not be allowed to fizzle out into what the Cheese Club Overall parade became.

And this parade on July 4th is not merely a protest against prohibition.

It is a protest against all BLUE LAWISM.

If it fails it will make the work of the Blue Law makers easier. If it succeeds it will make their work impossible.

On Next Season

All this talk of next season's prospects is just so much waste. It has come before each season and will continue to come so long as there are theatres. All seasons are good seasons for successes and that's about all there's to it.

? ? ? ? ? ?

WHY?

S. JAY KAUFMAN,
DRAMATIC MIRROR,
133 W. 44th St., N. Y. C.

WHY should I join your Anti-Blue Laws (no dues) Campaign?

Name .....

Address ... .

WHY?

? ? ? ? ? ?

DORIS KENYON

A favorite on the stage as well as on the screen, who is soon to be seen in the leading feminine role of Paramount's "The Conquest of Canaan," starring Thomas Meighan

On Tipping the Usher

I know we have many things to complain of in our American theatres but what have you to say to this?

A friend of mine has just returned from Paris and says, "in all of the Paris theatres now when you are taken to your seat the usher demands a tip, and if you don't give it the usher makes a fuss and you are embarrassed."

On Dramatic Censors

There is no dramatic censor in Germany!

And yet some individual allowed himself to be weak enough to introduce a bill in Congress which would bring about a dramatic censor.

In the meantime Sam H. Harris is asleep. So is John Emerson. So is Henry Miller. I can't understand it. These men are the heads of the organizations of the theatre which should make a censorship of the theatre impossible. But as is usual in the theatre, the fight will be one of those namby-pamby affairs.

Mr. Harris, wake up!
Mr. Emerson, wake up!
Mr. Miller, wake up!
Wake up, gentlemen!

On Coatless Men

Each summer I suggest that men be allowed to sit in the theatres without coats. And at once someone begins a controversy. The answer that I have made and shall continue to make is that if ladies are permitted to sit in the theatre in shirt waists why not allow men as much comfort? The theatres advertise, "This is the coolest theatre in the world" and then refuse to allow theatre patrons to be comfortable.

On a Broadway Grande Guignol

Langdon McCormick says that the story to the effect that he would have a Broadway Grande Guignol is true. And with him in the enterprise is Dixie Hines.

I hope it becomes a reality.

There is room for a Grande Guignol on Broadway. It, however, should be conducted as a Grande Guignol.

Not as a makeshift for sketches.

So far as one-act plays are concerned, there are thousands of them. But the one-act play for the Grande Guignol type of theatre is not the conventional one-act play. Langdon McCormick has done a great many good things on the little stage of the Green Room Club.

On the Friars' Frolic

The Friars' Frolic, with the exception of one number, was a complete success. So great a success that it may be repeated.

The most significant thing in this success was that the whole thing was done in two or three nights' rehearsals.

Think that out.

Instead of the laborious preparations of the usual sketches, it was a series of laughs and novelties. And that is the strength of the Friars' Frolics.

I am always hearing, "Yes, but the general public will not understand it," and then I hear comments of the general public. And I am convinced that the general public knows as much about the intricacies of the theatre as those of the theatre.

It is a pity that the Friars' Frolic tour was given up. Some years ago a tour was enthusiastically received everywhere. Again proving that there is a public for this kind of intimate thing of the theatre.

Which reminds me that there is in contemplation now a tour of a number of actors who are not working. They plan to call themselves the "Lay-Offs." And to appear in a dozen cities. It will be a co-operative scheme and will amount to a Friars' Frolic. If the plan as outlined to me by Willie Collier and Eddie Dowling goes through, I predict success.

On Bernhardt's Return

I hear that Bernhardt is to come to America in another farewell tour. The tour may have the aspect of the freakish but to the theatre it means something more. When a woman can act at her age, it means that achievement in the theatre means something.

On Barrie-Barrymore Vaudeville

Barrie and Barrymore. The combination in vaudeville at the Palace this week. And a complete success. The playlet is a gem. Barrie has done nothing finer. And it is a great satisfaction that a thing so splendid should go so well in vaudeville. Moreover, it is not merely a "vehicle" for Miss Barrymore. Miss Barrymore has opportunities in it. Opportunities for real acting.

On Erskine Sanford

I want to draw your attention to the performance of Erskine Sanford in "Liliom." Of course you have seen "Liliom" at least once. You should see it at last half a dozen times, and when you see it again pay particular attention to this actor's work. He has done other fine things with the Theatre Guild but this is his high water mark. There is a quality in his voice which "gets" me. And when this voice is used to play a character called "God's Policeman" you may get some insight into what I mean.

On Cohan's Retirement

George M. Cohan must not retire!

And I am inclined to think that he will NOT retire.

He must not retire because regardless of personalities, and politics and dollars and cents, George M. Cohan is too great a contributor to the theatre to be lost.

And I think he will not retire because of his love of the theatre. It gets into the blood. He will find that he will have to write for the theatre.

It is a hope.

(C) Edwin Bower Hesser

LOIS WILSON — *Charming leading woman in Paramount pictures whose most recent role was that of the heroine in "The Lost Romance"*

Broadway Buzz

A DELEGATION of Frenchmen, who had intended coming to America to see the Dempsey-Carpentier fight, have called off the trip, owing to the Volstead law. "We could not enjoy ourselves without the sight of wine," was their mournful excuse. We think they made a big mistake. From present indications the claret should flow very freely during the big scrap.

. . .

"It is getting so dangerous now," laments Warner Richmond of the "John Ferguson" cast, "that a man almost fears to wear a wry smile lest he be arrested for violation of the Volstead Act."

. . .

To show his contempt for taxicabs, Louis Mann travels in the subway. Louis boarded a train at Times Square the other night, while the rush hour was at its heighth, and after playing to a packed house, he bowed off at 72nd street. As passes are limited to employees, Louis paid his fare.

. . .

A well known vaudeville performer was recently arrested for carrying a package which Hootch Hounds thought contained booze but upon examination proved to contain Shoes. The performer was then accused of running away with the shoes which no doubt was the sleuth's idea of Bootlegging.

. . .

Poor Girl!

And now, according to the word of A. L. Bernstein, here's the heretofore perfectly proper Globe Theatre stage—the boards themselves—misbehaving heartlessly. Daisy De Witte, the member of the "Sun-Kist" company who in the extravaganza topples back head over heels from a stenographer's chair to the hard wood flooring, was out of the cast one night last week because the night before as she plumped down the wood of the stage released a splinter at a time and place that psycho-analysists describe as a conjunctive complex.

Grafters—One of the 57 Varieties

Were you ever in a song shop on a busy afternoon, when the grafters stroll in one by one to sing their little tune? They dance up to the counter, and with a big prop smile, they go into a monologue that's built along this style: "Hello, Bud, you're looking great, I dropped in to say how-do. Let's have a set of copies. Say, tell me, kid, what's new? That's a nifty suit you're wearing, no wonder you feel gay. Wrap up a set of copies, 'cause I have to get away. A card? Say, stop your kidding. Why, I always use your stuff. It makes me sore to have you think that I'm in here on a bluff. Am I working? I should say so, and I'm making lots of dough, so slip me some new music or I'll be late for the show. What house? Say, why the questions? Do you really doubt my word? I'm playing with Al Jolson. His name I guess you've heard. What's that? Al Jolson's out of town you say? He's in Frisco? Oh, the devil with your music, I guess you know where you can go.'

JIM.

. . .

Bebe Started Something That Time

When Bebe Daniels went to jail for speeding she created a new fad. Nowadays in order to be in style one must play tag with a motorcycle cop. First it was Bebe, then along came Babe Ruth and then Frisco, all of whom went to jail for exceeding the speed limit. Now that the Movies, Baseball and Vaudeville have been represented who will volunteer to uphold the dignity of Musical Comedy and Dramatic Art?

Breakers Ahead!

Frisco, the jazz dancer, attended the midnight performance of "Shuffle Along" last week, and he became so affected by a certain Blues number that he rose from his seat and with a loud moan proceeded to tear his hat to pieces. Upon hearing of the incident, Jack Rose became very indignant and swears that he is off Frisco for life. From now on the N. V. A. complaint department should be kept busy.

. . .

Those Signs!

Gentlemen:—

Ralph Bingham was in Rome (Ga.) last week lecturing for the Redpath Chatauqua. He said that in coming up the street he had noticed in front of a local moving picture theatre this sign:

"'What's a Wife Worth.' Today, 15 and 30 cents."

A. S. WEST.

. . .

The shortest poem of the season comes from Shaun Glenville, the Irish comedian in "The Whirl of New York."

Home brew
Some stew!
One quaff
Epitaph!

. . .

It Will! It Will!

The Shuberts have announced that hereafter the curtain at the Winter Garden will rise at the advertised time, and that anyone who is not in the theatre at that hour will be required to stand until the close of the act. According to that announcement the S. R. O. sign should be in evidence at every performance.

A Musical President

"Our President, W. G. Harding, is a great lover of popular music and as a boy played the cornet in the town band."—News Item.

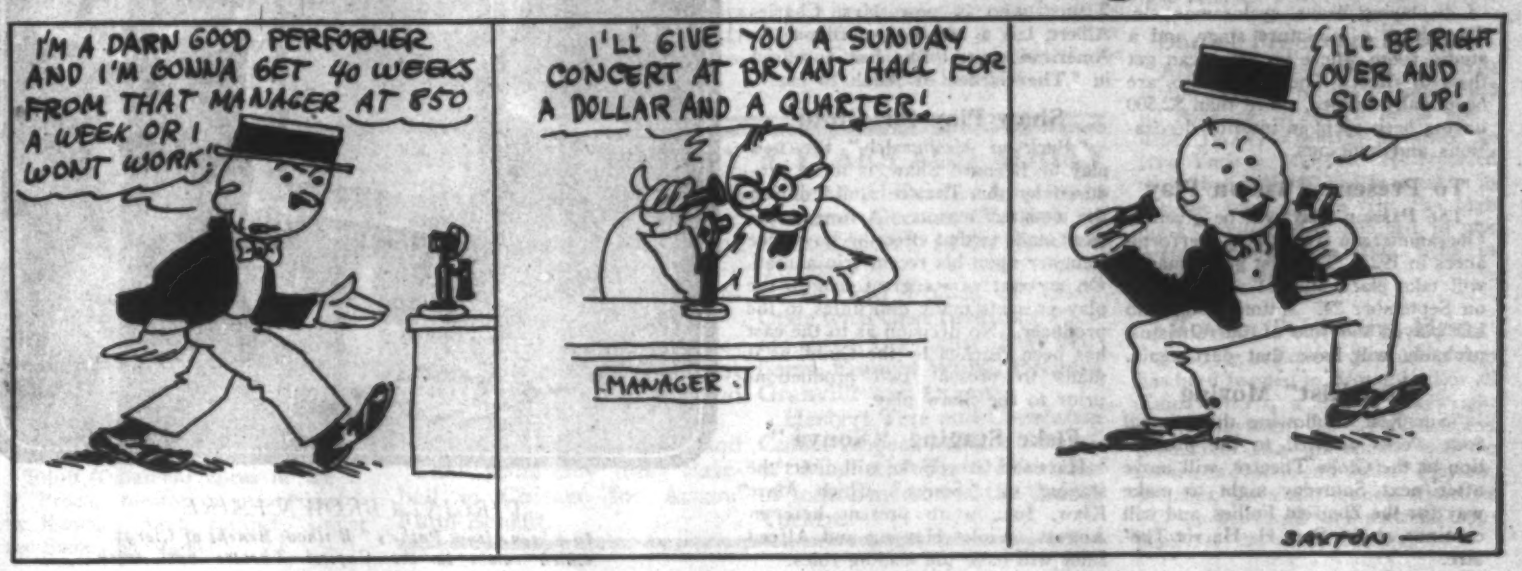
Now that Harding's been selected to rule this mighty land,
Of course he'll be expected to have a White House band;
For Harding's a musician, and toots a mean cornet,
And pals of Tin Pan Alley I hope he won't forget.
And I make this suggestion to Mr. Harding here:
If he needs a hand to run this land,
Here is a plan quite clear:
"Have Leo Feist appointed Secretary of the State,
Make Witmark the big Admiral to conduct the navy's fate,
Let Remick be the Secretary who handles all our kale,
As Ambassador to England Will Von Tilzer could not fail,
Have Waterson selected to head the Supreme Court mob,
And Secretary of War, that should be Bernstein's job,
Make Fisher Postmaster General to supervise our mails,
Make Marks Attorney General to put the bad in jails,
Let Berlin run the Senate, for just a little while,
Presidential Messages should be read in "double version" style,
Let writers and composers give Harding his advice,
Let "catch lines" be his motto—and wouldn't it be nice
Were Pluggers only chosen in Congress' chairs to sit?
My Gawd, there'd be a riot, we'd have a billion copy hit!
Our Land would be protected by Sons of Melody,
Bolsheviki would be ejected in almost any key."
So rally, Tin Pan Alley, around our President,
Now that Harding's been elected
We'll have a Musical Government.

EUGENE WEST.

. . .

Dorothy Gish is asking $5,000 a week for vaudeville. No harm in asking, Dorothy.

Artie Chokes — He Signs A Contract


I'M A DARN GOOD PERFORMER AND I'M GONNA GET 40 WEEKS FROM THAT MANAGER AT 850 A WEEK OR I WONT WORK!
I'LL GIVE YOU A SUNDAY CONCERT AT BRYANT HALL FOR A DOLLAR AND A QUARTER!
MANAGER
I'LL BE RIGHT OVER AND SIGN UP!
SAXTON

HAYMAN FORTUNE FOR ANN MURDOCK

Will of Late Head of Charles Frohman, Inc., Leaves Bulk of Estate to Actress

THE will of Alf Hayman, the late general manager of Charles Frohman, Inc., was filed for probate on Monday. The bulk of his fortune is left to Ann Murdock, in private life Irene Coleman.

She has for life the income of the residuary estate and is permitted to dispose of the principal by her will. No close estimate of the value of the estate was to be obtained. A conservative figure was said to be $1,000,000.

Alf Hayman's widow, Mrs. Rose Hayman, is not mentioned in the will. Mrs. Hayman and the theatrical manager separated about four years ago. It is understood that an agreement was then drawn up whereby Mrs. Hayman received $12,000 a year and that she was also named as the beneficiary of a large life insurance policy.

The will sets aside $5,000 for purchase of a burial plot near New York and erection of a monument. It gives $10,000 to Mrs. Theresa Coleman, mother of Ann Murdock; $10,000 to Corinne Baumann of St. Louis, a niece of Mr. Hayman; $5,000 to his secretary, Albert Lyons, and $1,000 apiece to two veteran attendants in the Frohman offices, John Ryland and Peter Mason.

The will was executed on August 2, 1918. A codicil, dated June 2, 1920, shows that Mr. Hayman in the course of those two years experienced a change of intention.

The original will directed the executors to cancel all notes and due bills representing personal loans shown in memoranda among his private papers and to discharge all such debtors of obligation to the estate. The residue of the estate was to be trusteed and the income paid during her life to Ann Murdock. On her death $10,000 was to go to the Actors Fund of America and the rest of the estate was to be divided equally among four charitable organizations.

The codicil directed that the provision for the freeing of his creditors be eliminated and also changed the disposition of the residue of the estate after the payment of the specific bequests. The codicil says the residue is to be held in trust and the income paid during her life to Ann Murdock, and gives her the right to dispose of the principal upon her death.

Ann Murdock is the daughter of John J. Coleman, a theatrical manager, and Teresa Deagle Coleman, an actress. She was born in New York in 1890. She first appeared as an actress in "The Lion and the Mouse" in 1906. Her last comedy was "Three Little Bears." She has not been seen before the footlights in the last two or three seasons.

Negro Play Soon

Under the management of the Director of the Sociological Department of the Medical Review of Reviews, Alice Wade Mulhern, "Goat Alley," a drama of Negro life by Ernest Howard Culbertson, which was recently produced at a special matinee, will soon make its appearance as a regular production. The cast is composed entirely of Negro players who are now in rehearsal under the direction of Cecil Owen. Charles Gilpin was offered a salary of $2,000 per week to play the leading role, but his engagement abroad made his acceptance impossible.

• • •

Fabric Studios Stage

The Fabric Studios in Chicago have instituted a novelty in their method of displaying drops, cycloramas, etc. They have a miniature stage and a studio room where an artist can get the real effect. The offices, also, are beautifully draped, more than $2,500 having been spent in interior decorations and hangings.

• • •

To Present Passion Play

The Passion Play will be given in Oberammergau for thirty performances in 1922. The first performance will take place May 11 and the last on September 24. Anton Lang, who has played the role of the Christus, probably will have that part again.

• • •

"Sun-Kist" Moving

"Sun-Kist," following the original four weeks allotted to the production at the Globe Theatre, will move after next Saturday night to make way for the Ziegfeld Follies, and will continue at the Sam H. Harris Theatre.

"Their Chief" Produced

"Their Chief," a melodrama with songs, by Ellen Craig, was presented at the Globe Theatre, Atlantic City, last week, with Will Oakland in the stellar role. In support of Oakland were Elizabeth Carmody, Ted Griffin, John Carmody, Charles W. King, Lou Ripley, C. Nick Stark, James Heenan, James Montague, Frank McNellis, Cecil Summer, Jack West, E. Loeffler, B. Bower, Frank Heines and James Doyle.

• • •

Sarah Truax Returns

After an absence from the stage of more than five years Sarah Truax appeared in the title role of "Madame X" at the Woodward Theatre, Spokane, under the management of O. D. Woodward, week of May 26. Miss Truax, who is now Mrs. Charles Albert, has a notable record on the American stage. She last appeared in "The Garden of Allah."

• • •

Shaw Play for Guild

"Back to Methusaleh," the new play by Bernard Shaw, is to be produced by the Theatre Guild during the coming season. Arrangements were made to that effect by Lawrence Langner upon his recent trip abroad. On account of its great length, the play presents many difficulties to the producer. No decision as to the cast has been reached by the Guild, as it plans to present two productions prior to the Shaw play.

• • •

Fiske Staging "Sonya"

Harrison Grey Fiske will direct the staging of "Sonya," which Marc Klaw, Inc., is to present here in August. Violet Heming and Alfred Lunt will have the leading roles.

Patricia Collinge Married

Patricia Collinge, was married at the home of her parents, 97 Central Park West, to James Nichols Smith, son of Harry A. Smith, president of the National Fire Insurance Company of Hartford, Conn. The ceremony was performed by Father Daly of St. Patrick's Cathedral. The couple will go to Bermuda for their honeymoon.

• • •

Bennett in "The Hero"

Sam H. Harris has engaged Richard Bennett to play the leading role in "The Hero," the first play from the pen of Gilbert Emery which was presented last March at the Longacre Theatre for a series of special matinees with Grant Mitchell in the principal part. "The Hero" will next be seen in New York at the Belmont Theatre early in September.

• • •

Erlanger Approves Plans

A. L. Erlanger last week approved the first plans for his new Model Theatre in West Forty-fourth street, submitted by Warren & Wetmore, architects, who have provided the largest lounge for women of any theatre in the city. The total seating capacity of the house will be 1,200.

De Angelis in Cleveland

Jeff DeAngelis, at the head of the New Bostonians, opened last week with "The Chocolate Soldier" for a season of musical stock. This is the first musical stock Cleveland has had for many years. And DeAngelis is the most prominent of recent stars that have ever appeared here in a series of high class productions. An augmented orchestra was under the direction of Max Bendix. Included in the cast were Ann Lathrop, Marjorie Burgess, Greta Risley, Aubrey Yates, Detmar Peppin and Edwin Quinn.

• • •

Royster Press Representation

Nat Royster, formerly manager of the La Salle and general representative for Comstock & Gest, in Chicago, has been appointed general press representative for Ernie Young's new review at the Marigold Gardens.

• • •

"Gold" Closes

"Gold," Eugene O'Neill's play, with Willard Mack in the leading role, closed suddenly at the Frazee Theatre Saturday night after ten nights' engagement.

VIRGINIA BROWN FAIRE

In a scene from Pathe's "Without Benefit of Clergy" which comes to the Capitol Theatre next week

JAMES K. HACKETT PRESENTS SHAKESPEARE IN PARIS

American Actor Guest of French Government Appears as Macbeth—Sybil Thorndyke Is Lady Macbeth

THE American actor, James K. Hackett, became an international celebrity recently when he appeared in the state owned theatre, The Odeon in Paris, in the long-heralded production of "Macbeth." The event, aside from its artistic importance furnished the occasion for an exchange of friendly communications between the United States and France, and there were many amenities from both nations, indicative of good-will, sympathy and esteem. A formal communication attesting these facts was made public by Secretary Hughes who made public this message which President Harding cabled to Mr. Hackett:

"The President, having learned with much interest of the official invitation extended to you by the French Government through the Ministry of Fine Arts to appear at the Odeon theatre, Faris, in the character of *Macbeth*, in English, desired me to convey to you his felicitations to which I add my own, on this well merited recognition of your histrionic ability.

"The President perceives as well in this action of the French Government an implied compliment to the United States, of which he is duly appreciative; and the fact that for the first time, American, French and British artists will appear together at a national theatre by official invitation appeals to him as significant of those ties by which the peoples of the three countries are bound in sympathetic fellowship. We trust that your presentation of this masterpiece of the English dramatist will be the forerunner of many interchanges of dramatic talent between the United States and France."

Mr. Hackett presented the play at the special invitation of the Ministry of Fine Arts in aid of the French pupils of the nation, the American Legion and the British hospital relief funds. His performance was under the patronage of the President of the Republic, the Ministers of Foreign Affairs and Education, the American and British Ambassadors and a committee of honor. It is reported that more than $20,000 was made on the production. Seats are said to have brought as much as 1,000 francs and the total exceeded the records of the gala opera performances. Oddly enough, no French account of the performance appeared as press seats were forgotten.

The performance, however, had many points of interest. It was given in several languages and the players included English, French and American actors. Sybil Thorndyke made a tremendous hit as Lady Macbeth. She came from London, by airship, to play the role. Another interesting member of the cast was John Drinkwater author of "Abraham Lincoln" who appeared as Banquo. Mrs. Drinkwater also played a small role.

The audience included among other celebrities, the Japanese Crown Prince Hirohito and all his suite, two turbaned Indian princes, the Duke of Marlborough, Gladys Deacon, James Hazen Hyde, Otto Kahn and Mrs. William K. Vanderbilt.

When "The Merchant of Venice" was produced, Firmin Gemier, manager of the Theatre Antoine and the Theatre Montaigue, and president of the French Shakespearian Society, played the role of Shylock. He also played Iago to Mr. Hackett's Othello, the former playing in French and the latter in English.

Mr. Hackett was the recipient of decorations from Prince Hirohito and from the French Government.

Among the other artists who volunteered their services were Leslie Faber, Irene Vanbrugh, Basil Gill, Matthew Boulton, Edward Sterling, Hugo Charpentier, Annie Hughes, Nina Jarvis and Rosamund Mayne Young, several of whom have appeared in America at various times. Luis Calvert conducted rehearsals.

RUTH RENICK

As she appears in a wistful moment of "What's a Wife Worth?" William Christy Cabanne's production for Robertson-Cole

Carle-Winninger Bout

Richard Carle and Charles Winninger are spending their spare time with the boxing gloves in preparation for a special feature of the performance of "The Broadway Whirl," July 2, on which occasion each round of the Dempsey-Carpentier fight, telephoned from the ringside to the Times Square Theatre, will be reproduced by the comedians. Appropriate remarks will be made by Blanche Ring, as referee.

• • •

Shubert Openings Punctual

Lee and J. J. Shubert have announced their intention of beginning all first night performances in their theatres at the advertised time. They are determined to enforce this ruling and they appeal to the public to help in abolishing the most objectionable feature of first nights. The first production to be affected is "The Whirl of New York, which opened at the Winter Garden Monday evening.

• • •

Louise Groody Engaged

Previous to her sailing for Europe Louise Groody signed a contract to appear under the Dillingham management next season. She will be seen in the new musical comedy by Anne Caldwell and Jerome Kern. Miss Groody was one of the principals of "The Night Boat." Miss Caldwell had her in mind in the writing of the new vehicle.

• • •

Daniel Frohman Returns

After several weeks on the Coast in the interests of the Actors' Fund of America, of which he is president, Daniel Frohman returned to New York on Monday. He reported more than $100,000 had been taken in for the fund on his trip, the high mark having been attained at the Actors' Fund Fete Day held in Hollywood on June 4.

• • •

Boston Producing Firm

A newly organized producing firm has been formed in Boston by Lowell Ames Norris, a Boston playwright and A. Raymond Gallo, publisher and producer. The enterprise will be known as Norris and Gallo. Playlets, sketches, plays and musical comedies will be produced and material supplied for the vaudeville stage.

Neighborhood Bill Uptown

On Tuesday evening, June 14th, "The Harlequinade" moved from the Neighborhood Playhouse to the Punch and Judy Theatre for a limited engagement during June. "The Harlequinade" is presented by the same Neighborhood Playhouse company, which included Ian Maclaren, Whitford Kane, Joanan Rees, Albert Carroll, Lily Lubell, John Roche, Pacie Ripple and Dan Walker. In addition the program includes Dunsany's "A Night At An Inn." The cast includes Frederick Lloyd, Lawrence Cecil, Ian Maclaren and Whitford Kane.

• • •

New Syndicate

A new theatrical syndicate of nine theatres on the Pacific Coast has leased the Curran Theatre in San Francisco from Louis Lurie, the new owner. The lease runs for eighteen years. The new lessees will take possession Sept, 1. Announcement of the houses involved will be announced later.

• • •

Loving Cup for Albee

Twenty employes of B. F. Keith's Academy of Music, Richmond, Va., Charles W. Rex, manager, last week forwarded to E. F. Albee a massive solid silver loving cup. Accompanying the gift was a set of resolutions in which the donors express their affection and esteem.

• • •

Edith Taliaferro Sketch

Edith Taliaferro opens in the F. F. Proctor theatres in a new sketch by Kenneth Webb, entitled "Under the Same Old Moon."

To Try Out Play

William Harris, Jr., is planning a preliminary production of "Bluebeard's Eighth Wife," the new French farce by Alfred Savoir with an English version by Charlton Andrews. The play will be presented here in the autumn with Ina Claire in the leading role, but meantime he will give it a tryout in Atlantic City during the week of July 3 with Mary Servoss in the part. Miss Claire has sailed for Europe, where she is to spend the summer.

• • •

Farrar to Tour

Antonio Scotti, by special arrangement with the Metropolitan Opera Company, this season will star Geraldine Farrar throughout his autumn tour to the Pacific Coast. It will be the first time that the American prima donna has appeared in opera on tour. The repertoire will include "Zaza," "Madam Butterfly," "Tosca" and "Carmen."

Royce to Stage Two

Charles Dillingham has effected an arrangement with Edward Royce for the production of two musical comedies under his general stage direction this coming season. On August 8 he will assume complete stage direction of the new Dillingham musical productions—beginning with the new starring vehicle for John Charles Thomas, based on Franz Molnar's play, "The Wolf." The second production to which Mr. Royce will devote his attention will be a new musical comedy by Anne Caldwell and Jerome Kern.

• • •

N. V. A. Team Tours

The N. V. A. Baseball team will leave July 4, for a trip which will take in upper New York and the Middle West. Ball games will be played in various cities which will be followed by a show in the evening. Billy Glason will accompany the team as financial secretary.

20 YEARS AGO TODAY

Louis Nethersole and Sadie Martinot Are Married.

Fred Niblo and Josephine Cohan Are Married.

Thomas Whiffen and Kathryn Russell Are Married.

"The Silver Slipper" Is Produced in London with Cast Including Willie Edouin and Connie Ediss.

Casts of "King Dodo" and "The Casino Girl" Play Baseball in Chicago for Actors' Fund Benefit.

5 YEARS AGO TODAY

Emanuel Reicher Appears in Original German Version of "The Concert" at the Bandbox Theatre.

"Ziegfeld Follies of 1916" Open with Cast Including Fannie Brice, Ina Claire, Bert Williams, Frances White, Bernard Granville and Others.

Herbert Tree and Constance Collier Appear in Film Version of "Macbeth" Under Direction of John Emerson at the Gaiety Theatre.

COHAN TO QUIT PRODUCING

Says Actors' Equity Association Has Driven Him Out—Equity Replies

GEORGE M. COHAN last week caused a stir in the theatrical world by announcing his intention of quitting the business of producing because of the Equity Shop and what he feels to be an attack directed at him by the Actor's Equity Association.

"I did not and do not quit the show business," he is quoted as having said. "I have been driven out temporarily. The Actors' Equity Association has driven me out—at least for the present.

"I am for organization among actors. I want the actors protected. The Actors' Equity does not protect actors. As it is organized and operated, any street cleaner, day laborer or social outcast can become a member of the Actors' Equity by applying for membership and paying the dues. They claim that they have a membership of 18,000 actors. There are not 1,800 real actors in the world. Any way-walker, street type, waiter, dishwasher or park sleeper can get 'a card' from the Actors' Equity and then come and tell me that the Equity 'protects' the actor. I do not see that. I am done with the show business. I am no employer of actors. I will not consider applications for new plays nor for players to play them. I am willing to let the Actors' Equity pass on plays, provide theatres and furnish jobs for the 1,500 actors I hoped to employ next season. I wish all of them well."

Frank Gillmore, Executive Secretary of the Equity, issued an answer to Mr. Cohan's statements. It is in part as follows:

"Surely, Mr. Cohan is only trying—albeit in rather bad taste—to get over one of those jokes on which he has made his reputation. For example, there is his statement that he is the actor's greatest friend and then—in the next line—he is going to throw hundreds of these actors out of work by closing up his companies. Mr. Cohan cannot throw hundreds of actors out of work because his place will immediately be filled by other managers; witness his statement that his theatre leases are most desirable properties. But, if he could would it be the part of the actors' friend to go after the rank and file of his profession rather than to make an attack upon the leaders who, he says, have misled them?

"Then Mr. Cohan, in a burst of levity, says he can get a street sweeper into the Equity. Possibly he *could* do this, if he were to trust a street sweeper with a part in one of his plays; but in this case he, and not the Equity, would be making the street sweeper an actor. Jokes like these are rather cumbersome, but one gets his point after a bit of thought. As a matter of fact our membership committee goes over every application very carefully to ascertain whether the candidate has really been engaged for a part.

"Mr. Cohan knows as well as anybody that the Equity is not closing up shows but that, on the contrary, our adjustments have kept open three of the biggest shows on Broadway at the present time, which otherwise would have closed without a moment's notice.

"We have given out 3500 contracts on the Equity Shop plan already and the demand for them is growing every day."

Abbey Company Tour

The Abbey Theatre Company of Dublin which Charles Dillingham will present at the Henry Miller Theatre in "The White-Headed Boy," on September 19, will go around the world before returning to Ireland, presenting the play in Australia and South Africa. "The White-Headed Boy" was first produced in Dublin in 1916, but it was not until a year ago that it reached London.

* * *

More Theatres for Shuberts

The Shuberts last week acquired two more theatres for their advanced vaudeville circuit, beginning in September. They bought the Rialto in Broad street, Newark, outright for $650,000 and the United States Court in Louisville awarded to the Shuberts the lease of the Strand in Louisville. This makes twenty-five theatres already obtained for the new vaudeville enterprise.

* * *

Three Morosco Plays

Oliver Morosco's theatrical plans for the coming season include the production of "The Copy," the Harvard prize play of last year, "The Rebound," by the same author, and a new play, entitled "The Madonna of Monterey," by Mrs. Fremont Older of San Francisco. The three plays will have preliminary hearings in Los Angeles.

New Charlotte Greenwood Show

Charlotte Greenwood closed her engagement in "Linger Longer Letty" at the Olympic Theatre, Chicago, last week. Oliver Morosco, who has a contract with her, has for her next season "Poor Letty," music by Werner Janssen. It will be given a tryout at the Morosco Theatre in Los Angeles soon.

* * *

Jefferson Home Burns

The home of Mrs. Joseph Jefferson, widow of Joseph Jefferson, of "Rip Van Winkle" fame, burned on June 12, early in the morning. The cause of the fire is unknown. The house was valued at $10,000, but it is impossible to estimate the loss, as the house contained many valuable furnishings and personal belongings.

* * *

Play for Boston

"The Ghost Between," in which Stanley Sharpe is presenting Arthur Byrone at the Thirty-ninth Street Theatre, will begin an engagement at the Plymouth Theatre, Boston, on August 29.

* * *

Isadora Duncan for Russia

Isadora Duncan, according to a cable, is leaving London at once for Russia, where she will dance by arrangement with the Soviet Government.

Equities—XVIII

BERT LYTELL

Metro star who has just been elected to the council of the A. E. A.

Hyson and Dickson Sue

Carl Hyson and Dorothy Dickson have brought suit against the Russell Hotel and Restaurant Company, operating the Palais Royal at Fiftieth street and Broadway. The dancers say in their complaint that when they were engaged to provide entertainment at the Palais Royal, it was agreed that they were to receive one-half of the cover charges collected after 10 P. M. They maintain that the sum paid them by the management fell short by $10,000 of equalling one-half the cover charge money, and they are suing for this amount.

* * *

"Scarlet Man" Soon

Charles Dillingham will present "The Scarlet Man," the new comedy-satire by William Le Baron, at the National Theatre, Washington, next week. The cast includes John Craig, Olive May, Richard Barbee, Diantha Pattison, Clay Carroll, John Gray and Grace Perkins. The play will be presented in New York early in the autumn.

* * *

In "John Ferguson"

When "John Ferguson" opens at the Belmont Theatre next Monday night the role of Jimmie Caesar will be acted by J. M. Kerrigan who created the role under the direction of St. John Ervine, the author, on the occasion of the premiere of the play at the Abbey Theatre, Dublin. Except for the change in this role the cast will remain as before.

* * *

Harland Dixon Engaged

Charles Dillingham has engaged Harland Dixon for a role in the new musical comedy by Anne Caldwell and Jerome Kern, which he will produce early in the Autumn under the direction of Edward Royce. Dixon and the Sixteen Palace Girls from "Tip Top" are at present playing a Summer season of vaudeville in the Keith theatres.

* * *

Preparing Productions

Stern, Marks and Haymond are preparing two productions entitled "Fine Feathers" and "Night School" on Broadway for Harry Weber and Herman Becker. Both will go into rehearsal in the fall.

ACTORS' EQUITY

Members of the A.E.A. Are Most Earnestly Urged to Immediately Send Suitable Address to the Office of the Association

The only practical method of answering intangible statements such as George M. Cohan has recently been putting forth in his attacks upon this organization is with solid facts.

Mr. Cohan says that the managers will never stand for Equity Shop and that this policy is going to throw hundreds of actors out of work because the shows—his shows—are going to close down. Our answer to this is the fact that 3,500 Equity Shop contracts have already been given out from this office in the last few days at the request of various actors and managers. Presumably nobody takes the trouble to secure a contract unless he has a job in mind.

Mr. Cohan feels that Equity Shop is unnecessary. Again statistics confront him—the fact that the stranding of shows by managers in various unlikely places during the last season has cost the Equity over $14,000 to bring its people back.

Mr. Cohan feels that we are hurting the show business. He knows as well as anyone that our officials have made it possible for mangers to keep shows open by making special adjustments which carry a weak production over a bad spot. But for Equity, three of Broadway's biggest shows would be closed at the present moment. During the last season we have saved fully a dozen productions.

Mr. Cohan felt sure, not so long ago, that Equity was weakening, that the organization lacked vitality, that growth had stopped and disintegration set in. Let us remind him that during the past year we have opened four new branch offices, and that from headquarters alone 233,000 pieces of mail were sent out.

William Farnum has notified the Council that his plans prevent his attendance at Council meetings. Hal Briggs has been invited to serve Mr. Farnum's term as Councilman.

Many members know that the independent contract is recognizable by a colored stripe. All contracts have this stripe, even those bearing the heading, "P. M. A.—A. E. A." The stripe simply indicates the particular class of show covered. The title is the important thing to study before signing, then the color.

Equity's fight against the foreign films will result in a substantial ad valorem tariff being placed upon them in the near future, according to the reports of our officials who are taking up the matter in Washington. This will force not only European producers but Americans who make pictures abroad in order to undersell our home producers to compete with us on our own terms. This is the only reasonable method of protecting this young industry against the deadly competition of foreign producers, who can make pictures at very low cost because of the cheapness of labor. It is generally expected that the film business will come out of the slump early in the autumn as a result both of this tariff and of a nation-wide improvement in all lines of business.

FRANK GILLMORE,
Executive Secretary.

Is That So!

WILTON LACKAYE has left for Washington to deliver an address at the Commencement Exercises of Georgetown College, from which he has received the degree of Master of Arts.

Elis Gergely, of "Just Married" at the Shubert Theatre, who sprained her ankle in a fall last week, has returned to the cast.

Frances Holliday, understudy of *Eleanor Painter* in "The Last Waltz," has been added to the cast of the operetta.

Edward Elsner has been engaged by the Shuberts to direct the new *Hatton* comedy, "Madame Milo," which they will shortly produce with *Grace Valentine* featured.

Janet Stone, the dancer, has been signed by F. Ziegfeld, Jr., to make her appearance in the 1921 version of "The Follies."

Leo Ditrichstein

will continue to play "Toto" next season on tour, but plans to appear for two weeks in July in a new comedy which he has adapted from a foreign source.

Phoebe Lee, a dancer, has been added to the cast of *George White's* "Scandals of 1921."

Noel Coward, one of the best know actors and playwrights in England, has arrived in this country.

Charlotte Greenwood and the members of the cast of Oliver Morosco's musical comedy, "Linger Longer Letty," arrived in New York this week. *Miss Greenwood* will have a month's vacation at her Long Island home.

Edythe Baker has signed a long-term contract with *Ned Wayburn* and will be presented in September in his production of a new musical play, entitled "Town Talk."

Peggy O'Neil

has passed her 500th performance in "Paddy the Next Best Thing" at the Savoy Theatre, London.

Warner Gault, tenor of "The Broadway Whirl," is also assisting *Billie Shaw* in her entertainment at the Apollo Theatre.

Dudley Digges has returned to the cast of "Liliom" at the Fulton, playing the part of the Sparrow, which he created.

Donald Meek

is the latest addition to the company being engaged by *Sam H. Harris* for "Six-Cylinder Love," the *William Anthony McGuire* comedy, in which Ernest Truex is to be featured.

Helen Lee Worthing is one of the latest additions to the company now rehearsing for the Ziegfeld Follies.

Olive Vaughn, an eighteen-year-old comedienne, has been engaged by *George White* for his new "Scandals."

Clay Carroll, wife of *Bide Dudley*, is to appear in the cast of "The Scarlet Man," which *Charles Dillingham* will present in Washington June 20.

Ted Lorraine and *Gladys Walton* have introduced a new waltz in their number in "The Last Waltz," the Oscar Strauss operetta, at the Century Theatre.

Flora Lea, a dancer from Follies Bergere, has been added to new "Follies" company.

Lew Kane has been appointed general manager of the Club Department with the *Ernie Young Agency*, Chicago.

The *Darling Sisters*, *Herbert Hoey*, the *Keene Sisters* and *Phil Dwyer* will appear in the new Ziegfeld Follies.

William Rock

because of illness, has been compelled to cancel the bookings for his vaudeville revue, in which he had been appearing on the Keith circuit and has gone to the Adirondacks to rest for about two months.

Emma Dunn has closed her New York apartment and taken up her residence in her summer home at Milford, Connecticut.

The engagement of *Helen Plimmer*, daughter of *Walter J. Plimmer*, well known theatrical producer of New York, to *George Marion Lord*, son of *E. J. Lord*, Government contractor of Honolulu, Hawaii, was announced at Annapolis, where *Mr. Lord* is a Midshipman of the United States Naval Academy.

Lou Gorey, who has appeared with *Marguerite Clark* and others, has deserted motion pictures and is announced for the cast of The Greenwich Village Follies, 1921.

Hermine Shone, well-known vaudeville headliner, has been engaged for an important part in "Back Pay."

Whitford Kane has completed a new character comedy which will be acted on Broadway next year.

Al Herman, comedian of the "Greenwich Village Follies" for two seasons, will return to vaudeville at the New Brighton Theatre in a fortnight.

Bessie Barriscale will be seen in a new play next season under the management of *Richard G. Herndon*.

Vincent Coleman returned to the Broadway stage this week in the leading male role of "Nice People," at the Klaw Theatre.

Rod La Rocque, who has returned to New York after a season on tour with *Mary Nash* in "Thy Name is Woman," will start work on a new motion picture soon.

Florence Walton, with her dancing partners, *Alexander Vlad* and *Leo Leitrum*, arrived in New York, June 1, after a successful engagement of fifteen weeks at the Drake Hotel, Chicago.

Frank Carter Testimonial

Plans have been completed for the Frank Carter testimonial concert which will be given at the Casino Theatre next Sunday evening. The proceeds will be devoted to the work of the Service Club for disabled veterans, soldiers and sailors, a project in which Mr. Carter took a great interest and which he was planning to assist by a benefit similar to the one which will be given in his memory. The program is in charge of Alexander Leftwich. A partial list of the artists appearing includes Savoy and Brennan, Tyler Brooke, Wellington Cross, Rae and Johnny Dooley, Harry Delf, Eddie Dowling, Leon Errol, Evan Fontaine, W. C. Fields, Hal Forde with the Honeydew chorus and Frisco.

• • •

Florence Moore for Music Box

Sam H. Harris has acquired the services of Florence Moore for Irving Berlin's "Music Box Revue," which will open the new Music Box Theatre now nearing completion in West Forty-fifth street. Miss Moore, who will be the leading comedienne at the Music Box, is making a brief vaudeville tour on the Keith circuit prior to beginning rehearsals in the Harris production.

• • •

Writing New Ones

Noble Sissle and Eubie Blake, composers and featured members of "Shuffle Along," the all colored musical melange at the Sixty-third Street Music Hall, are working on two new scores for musical plays to be produced here next season.

• • •

Play for Helen MacKellar

Helen MacKellar will be starred next season by A. H. Woods in a new play entitled "Back Pay" by Fannie Hurst. It will have its New York premiere at the Eltinge Theatre on Sept. 5th.

Agnes Ayres has won an enviable name for herself by her work in Paramount pictures in which she has been playing leading feminine roles

She is soon to be rewarded by being elevated to the position of star. Her most recent appearance is with Wallace Reid in "Too Much Speed"

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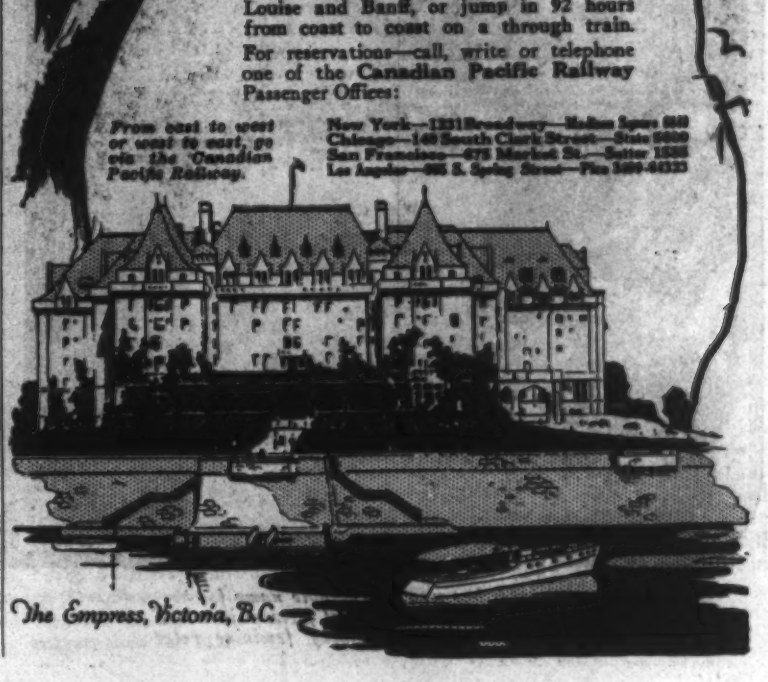

The Empress, Victoria, B.C.

The New Plays

"THE BROADWAY WHIRL"

Five Star Revue at the Times Square

Revue in two parts. Book by Thomas J. Gray. Lyrics by Joseph McCarthy, Richard Carle, Bud de Sylva and John Henry Mears. Music by Harry Tierney and George Gershwin. Costumes by Anna Spencer, Inc. Miss Ring's gowns by Hickson and George Bernard. Hats by Bruck Weiss. Staged by Bert French. Produced by Artists' Producers Corporation (direction John Henry Mears), at the Times Square Theatre, June 8.

Principals: Richard Carle, Blanche Ring, Charles Winninger, Winona Winter, Jay Gould, Janet Sisters, Warner Gault, Charles Brown, Ray Maxson, Hallie Manning, Edith May Capes, Lucille Ballentine, Virginia Birmingham, Abbott Adams.

Whatever success *John Henry Mears'* production, "The Broadway Whirl," will have will be due in my opinion almost wholly to *Thomas J. Gray*. Without the *Thomas J. Gray* comedy I have great doubts as to whether "The Whirl of Broadway" would last. It is really a series of numbers of the kind that *John Mears* used to produce in the Century Roof, with the *Gray* comedy added. Numbers which require the chorus to come over the footlights, *Button Me Up the Back*, and *Let Cutie Cut Your Cuticle*. And songs about gowns, dances and the like. But while those are by no means bad, they are by no means startling. Nor is there anything particularly startling in the staging of it excepting that *John Henry Mears* has gowned the show beautifully. But the success of the show, and I can understand why it was a success out of town, is due to the laughs, and these laughs are the *Thomas J. Gray* viewpoint. The "Getting a Passport" scene, and the "Moves in the Movies" scene are delicious. It is a long time since I have heard anything as funny as the passport clerk's answer, "We are not here to issue passports—we are here to annoy the public."

Of the five featured players I like *Jay Gould* best, *Miss Ring* did not have the usual *Ring* songs. And *Charles Winninger* had little or nothing to do. He is one of the best comedians we have and more use should be made of his talents.

"The Broadway Whirl" at the Times Square—New Winter Garden Show—"The Hotheads" in Washington—"Fools Errant" in Cleveland

Richard Carle was ill at the opening performance. It seemed to me that the scenes were funnier than he was. Or to put it differently, it did not seem to me that he was acting out the scenes so much as that the scenes were acted out through him.

But the night was *Thomas J. Gray's*

S. JAY KAUFMAN.

* * *

"THE WHIRL OF NEW YORK"

Winter Garden Show Is a Good One

Musical comedy in two acts based on "The Belle of New York. Book and lyrics by Hugh Morton, Edgar Smith and Sydney D. Mitchell. Music by Gustav Kerker, Al Goodman, Lew Pollack and Leo Edwards. Staged by Lew Morton. Musical numbers staged by Allan K. Foster. Produced by the Shuberts at the Winter Garden, June 13.

Twiddles	Carl Judd
Fricut	Eugene Redding
Harry Bronson	J. Harold Murray
Cora Angelique	Dorothy Ward
Maid of Honor	Grace Keeshon
Doc Sniffkins	Shaun Glenville
Count Rattsi	Frank Purcella
Count Tattsi	Raymond Purcella
Karl Baser	Louis Mann
Blinky Bill	Joe Keno
Kissie Fitzgerald	Kitty Kelly
Icabod Bronson	John T. Murray
I. Ketchum	Joe Smith
U. Cheatham	Chas. Dale
Mingtoy	Mlle. Adelaide
Ching Foo	Johnny Hughes
Spirit of the Vase	Kyra
Violet Gray	Nancy Gibbs
John Blinkerton	Al Martin
Maxa	Maxa McCree
Mamie Clancy	Rosie Green
Officer Jones	J. Colligan
Mamie Clancy, Jr.	Miriam Batistta
Blinky Bill, Jr.	Junior Tiernan

You cannot mix oil and water.

When the latest Winter Garden show, "The Whirl of New York" is WinterGardeney the result is satisfactory. That is to say, when the rush, rush, rush effects are at work. *Smith and Dale*, who used to be in the Avon Comedy Four, and *Adelaide and Hughes* and *Kyra*, and *John T. Murray*, and *Keno and Green*, and the *Pucella Brothers* and the *Rath Brothers*. When they are their Winter Garden selves you are interested and amused. And fortunately this happens the greater part of the time. It is only when "The Belle of New York" old fashionedness creeps out that the dullness sets in. When the story is about to be put over. Who cares about a story at the Winter Garden? We want life, and laughs and lilts, and lights—yes, and legs.

I suppose that *J. J. Shubert* saw as he was producing "The Belle of New York" that it had only two things a la Winter Garden in it. One was the "Follow On" song and the other "When We Are Married" song, so he decided that he would use those and build a Winter Garden show around them. And he has done it well. After the exquisite "The Last Waltz" he could not afford to do anything cheap. And "The Whirl of New York" is therefore given a beautiful production. The settings are as fine as anything *Watson Barratt* has done.

The Winter Garden is too big a place for *Louis Mann's* delicate humor. The part of "the lunatic" should have been played with all the boisterousness possible. *Louis Mann* could have played it, but I suppose it was his idea that he could play it lightly and still be just as effective. The width of the building makes it impossible for anything so delicate. *Dorothy Ward's* case proves that. Miss Ward who failed completely in "Phoebe of Quality Street" uses the Winter Garden method here and wipes out the other blot. She gets into the Winter Garden mood and is a real hit.

But *Mr. Mann* is too great an artist not to be able to play "around" in the Winter Garden.

S. JAY KAUFMAN.

"THE HOTHEADS"

Washington Sees Play on Race Question

Drama in three acts by James Faller. Adapted from "Mam' Linda," by Will N. Harben. Staged by Argyll Campbell. Gowns by Peggy Hoyt. Wigs by Hepner. Produced by Richard G. Herndon at the Shubert-Belasco Theatre, Washington, D. C., June 6.

Bill Garner	Francis Pierlot
Mam' Linda	Caroline Newcombe
Uncle Lewis	Wilbur Cox
Ida Tarpley	Leila Frost
Keith Gordon	Hugh Finn
Henry Dwight	Charles Hora
Major Warren	John K. Newman
Pole Baker	Fred E. Strong
Carson Dwight	Forrest Winant
Pete	Raymond Hackett
Helen Warren	Alberta Burton
Dan Willis	William Sieber
Sheriff	F. J. Woods
Buck Black	Wm. A. Burnell
Jim	Robert Hurley
Neb Wynn	Don Kelly
Hardcastle	Morris Burr
Neb's Wife	Alice Duryea
Faison Hughes, Deputy	Jasper Ruskin
Harry Allen	Lester Burns
Warden	Andrew Gillen
Warden's Wife	Fanny Loring

The first performance on any stage of "The Hot Heads" was given at the Shubert-Belasco Theatre the week of June 6. The play did not score an illuminating success, being received with unfavorable comment by both press and the public, and it is doubtful if it will ever attain popularity. The story is one much written about, based upon the race problem. It is an argument for law and order against mob rule and is a character protestation of conditions as they are said to exist in some parts of the South. It is not attractive and does not appeal to the average theatre-goer. It is preaching, talkative, slow in action and defective in lighting, being at times most dismal and gloomy. The scenes are laid in a Blue Ridge section of a Southern community, and the story concerns Carson Dwight, son of a Confederate soldier, a candidate for the State legislature. He makes law and order the chief plank in his platform thereby eliminating the mountain element and seriously jeopardizing his chances at the polls. Even his great love for Helen Warren is not enough to turn him from his path of duty. "Pete," a mulatto boy, son of Mam Linda and Uncle Lewis, is accused of

(*Continued on page* 1058)

BROADWAY TIME TABLE—Week of June 20th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$9,000
Biff Bing Bang	Ross Hamilton, Red Newman	*Snappy Soldier revue*	May 9	Ambassador	West 49th	8.30—W. & S. 2.30	$6,500
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	*Reviewed in this issue*	June 8	Times Square	West 42d	8.30—Th. & S. 2.30	$12,000
The Broken Wing	Inez Plummer, Thurston Hall	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	$6,000
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Ghost Between	Arthur Byron	*Romantic comedy*	Mar. 21	39th Street	West 39th	8.30—W. & S. 2.30	$4,500
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	$9,500
Harlequinade	Neighborhood Players	*Artistic fantasy*	June 14	Punch & Judy	West 49th	8.30—F. & S. 2.30	1st week
Honeydew	Hal Forde, Dorothy Follis	*Return engagement*	May 23	Casino	Bway & 39th	8.30—W. & S. 2.30	$11,400
John Ferguson	August Duncan, J. M. Kerrigan	*St. John Ervine play*	June 20	Belmont	West 48th	8.30—W. & S. 2.30	1st week
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 25	Shubert	West 44th	8.30—W. & S. 2.30	$7,500
Ladies' Night	John Arthur, Charles Huggins	*Turkish bath farce*	Aug. 9	Bijou	West 45th	8.45—W. & S. 2.30	$8,200
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$30,000
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	*Charming English comedy*	Feb. 28	Garrick	West 35th	8.30—Th. & S. 2.30	$6,500
Nine Pitts	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 46th	8.30—W. & S. 2.30	Capacity
One Act Plays	Billie Shaw	*Plays by Miss Shaw*	June 13	Apollo	West 42d	8.30—W. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63d Street	West 63d	8.30—W. & S. 2.30	$7,000
Snapshots of 1921	Nora Bayes, DeWolf Hopper, Lew Fields	*Pleasing revue*	June 2	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Sunkist	Fanchon and Marco	*Entertaining revue*	May 23	Sam H. Harris	West 42d	8.30—W. & S. 2.30	$12,300
The Tavern	George M. Cohan	*Return engagement*	May 23	Hudson	West 44th	8.30—S. 2.30	$10,000
Two Little Girls in Blue	Fairbanks Twins	*Nautical Musical Comedy*	May 3	Cohan	Bway & 42d	8.30—W. & S. 2.30	$13,500
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Whirl of New York	Louis Mann, Adelaide & Hughes	*Reviewed in this issue*	June 13	Winter Garden	Bway & 50th	8.00—T., Th. & S. 2.00	1st week

In the Song Shops

DOUGLAS MACLEAN

Popular Paramount star whose latest picture is entitled "One A Minute"

By Jim Gillespie

Norton Company Optimistic Over "Fooling Me"—Maurice Richmond Gets New Ones—Wolfie Gilbert Plugging "Down Yonder"

LEO FRIEDMAN of the *Robert Norton Music Co.*, is very optimistic over his number, *Fooling Me*, which despite the slack season is steadily climbing towards the top. We dropped in to see *Leo* the other day and found him wrestling with a bunch of mail which required the help of two assistants.

"Sit down and make yourself miserable," piped *Leo*. "You caught me at a bad time, because I'm up to my neck in work. Business? Well, considering the times, business is good. Of course it could not be called tremendous, but we are booming along the point of sales and popularity, so I am perfectly satisfied with the outlook. Do you see this bunch of mail? Well, that's a sample of what we get every day. People from all over the country sending in orders for *Fooling Me*, and believe me, it keeps us on the jump trying to fill them. We have taken over a new number called *Dixie*, and it will be heard from in the near future. It was written by *Sam Coslow*, *Eddie Davis* and *Sherman Hoffman*, and it shapes up like a thoroughbred. Come outside, and I'll introduce you to my assistant, *Evelyn Rose*. She'll give you some dope on the number and you'll find her to be a very nice girl. Well, we heard *Dixie* and we also met *Miss Rose* and we do not hesitate to say that they both appear to be thoroughbreds.

Jack Robbins Is

in again. He buttonholed us on Broadway the other day and poured forth the enlightening news that the *Maurice Richmond Co.* had just accepted two songs which would shortly be introduced to the public. "Get these two numbers, and make sure you spell them right," said *Jack*. *"Why Don't You Believe Me* by *Eddie Davis and Lew Gold* (I guess that's a poor combination, eh?) and *Sweet Melinda* by *George Little* and *Joe Woodward*. The last is a typical Southern number with a brand new idea. Drop up some time and Steve will play them over for you. You'll hear two real numbers played by a real pianist. So long."

There'll Come a Time is the title of the latest number to be published by the *Riviera Music Co.* of Chicago. It was written by *Ethwell Hanson* and an immediate campaign will be started throughout the country beginning in Washington, D. C., in cooperation with the Washington Times.

Irene Lipkin, formerly with *Fred Fisher*, is now handling the publicity and advertising for *Jack Mills*. *Irene* is popular throughout songland and enjoys the reputation of being one of our foremost publicity dispensers. If you don't believe it drop in any morning and look over our mail.

Wolfie Gilbert Never

overlooks an opportunity to put over a plug for his number *Down Yonder*. Listen to *Wolfie's* latest gag. During the recent Benny Leonard-Rocky Kansas fight, Benny kept playing for Rocky's jaw. Wishing Benny to shift his attack to his opponent's stomach, Billy Gibson kept yelling "Down yonder," but Benny evidently did not hear. The Band Leader immediately took in the situation which resulted in the musicians blaring forth the jazzy strains of *Down Yonder*. Benny picked up the cue, shifted his attack and the day was saved. Don't hold us responsible for the above article; blame it all on *Wolfie*.

Lew Schreiber, one of the most popular boys in the music game, has severed his connections with the *Irving Berlin* firm. *Lew* will take it easy during the dog days and will spend his time commuting between the Polo Grounds and Brighton Beach.

Joe Davis of the Triangle Music Co. wants the whole wide world to know that the firm's new number, *I Didn't Start in to Love You Until You Stopped Loving Me*, will be featured in *George White's* "Scandals" by *Aunt Jemina* and her Five Jazz Bakers. *Al Bernard* will record

Best Selling Music Rolls

AEOLIAN — Fox Trot, All of Myself (4391); Waltz, Peggy O'Neil (4401).
Q-R-S — Fox Trot, Cherie (1457); Waltz, Maryland (1464).
REPUBLIC—Fox Trot, Moonbeams (66518); Waltz, Wyoming (68818).

the number for the Edison and Brunswick companies.

Atlantic City Is

fascinated by *Fascination*. *Jack Mills* had the floor and was talking in a confidential tone which could have been heard within a radius of four miles. Listen to *Jack*:

"Last week I dropped down to the resort which Jack Dempsey is making famous, and I took along a few orchestrations to keep me company. *Fascination* was the infant's name, so I passed it out to *Charley Strickland*, *Paul Spect* and the rest of the boys so as to get a line on it. Well, to make a long story short, it proved to be a trio. The dancers kept yelling for encores, and that night it was the most talked of number in town. Yes, sir, here is a fox-trot which has come to stay, and if you don't believe it call up any of the boys and ask their opinion on *Fascination*.

Milton Ager who was formerly with *Feist* but who is now connected with the *Harms* concern, is very happy over the success of *A Young Man's Fancy* which is the outstanding hit of "The League Of Notions" which is now enjoying a run in London. *Milton* was also responsible for *Nobody's Baby* which was adopted by every song lover throughout the country.

Best Selling Records

COLUMBIA—Fox Trot, Mazie (A-3393), Yerkes Jazzarimba Orch.; Waltz, Over the Hill (A-6183), Metropolitan Dance Players.
EDISON—Fox Trot, Kongo Nights (50751), Green Bros. Novelty Orch.; Waltz, Romance (50751), Max Fell's Della Robbia Orch.
PATHE — Fox Trots, Mon Homme (20540), Jos. Samuels' Music Masters; Moonlight (20538), Casino Dance Orch.
VICTOR—Fox Trot, My Man (18758), Whitewan's Orch.; Waltz, One-Two-Three-Four (18749, Ferrera-Fraschini.

Tin-Pan Alley

is being well represented at the altar this month. The latest to join the house slipper brigade is the demon piano destroyer and song writer *James Durante*, known throughout music circles as Ragtime Jim. On Sunday, June 19 *Jim*, with the assistance of *Jeane Olson*, will offer a double version number entitled *"I Do."* The ceremony will be performed at the Church of Holy Innocence on West 37th St. Please omit tin cans and old shoes.

Fred Fisher has accepted a new number by *Eugene West* and *Otis Spencer* entitled *Bundle of Joy*. It is a baby number and considering the fact that *West* got married two weeks ago one can readily see that he is looking into the future.

Not to be outdone, *Willie Raskin* writer of *Rose in the Devil's Garden*, also turned over a brand new one to the *Fisher* firm. *Willie's* latest effort is called *I Aint Gonna Love Nobody That's Lovin' Somebody* Else. Rather a mean title isn't it?

Bill Pike, who will be remembered by the regulars who frequented Rector's before the drying out process went into effect, is now conducting a seven piece dance combination on the Strand Roof. *Bill* is proving a big favorite with the patrons and is kept busy greeting many of the old timers who drop in to say hello.

• • •

Is That So!

Phil Kornheiser is being deluged with congratulations owing to his taking the third degree in the King Solomon Lodge of Masons. Following the auspicious occasion which took place on June 9th, *Phil* was the guest of honor at a banquet which was tendered him by his many friends. Among those present were *Eddie Cantor*, *Munroe Silver*, *Bert Kalmar*, *Harry Ruby*, *Mel Morris*, and *Billy Cripps*.

Speaking of *Billy Cripps* reminds us of the fact that last Thursday night the genial *Billy* bounced into the sacred portals of Reisenwebers and without the slightest warning he proceeded to cause a riot of warbling *Remick's* latest shekel gatherer, *Aint We Get Fun*. The ginger ale consumers readily agreed with *Bill*, and after growing hoarse from singing encores and getting a stiff neck from taking bows, he managed to escape without the aid of the police.

The Emerson Company has recorded five big hits by *Sissle and Blake*. They are *Love Will Find a Way*, *Oriental Blues*, *Honeysuckle Time*, *Baltimore Buzz* and *Low Down Blues*.

These numbers constitute the outstanding hits of "Shuffle Along," the revue at the Sixty-third Street Theatre, for which *Sissle* and *Blake* wrote the music and lyrics.

Morton Harvey, *Billy Downs* and *Billy Baskette*, well known in music circles, have decided to take a plunge into the publishing game. The trio will be known as *Harvey, Downs and Baskette, Inc.* and will shortly make an announcement as to their future plans. The boys will lay low during the summer months and will start an extensive campaign in the fall.

Best Selling Sheet Music

FOX TROTS—Ilo, Broadway Music Co.; Down Yonder, L. Wolfe Gilbert; In a Boat for Two, Waterson, Berlin & Snyder.
WALTZ—You're the Sweetest Girl in All the World, Waterson, Berlin & Snyder.

Until then they will receive their mail at *Jack Mills'* office. Good dope, we'll say.

Harland Dixon is featuring a number at the Palace this week entitled *Oh How She Teases*, which is going over to big results. *Ruth Roye* is also scoring heavily with a new song, *She Knows It*. Both numbers were written by *Stern*, *Marks* and *Raymond*. *Jack Stern* opened at the Apollo Monday night with a repertoire of exclusive songs which were also written by the above firm.

DRAMATIC MIRROR (C) Evans

PAULINE FREDERICK

Who attains the highest point in her screen career by her acting in "Salvage," her latest feature for Robertson-Cole.

At the Big Vaudeville Houses

Ethel Barrymore at the Palace—Good Bill at the Royal—Lillian Shaw at the Alhambra—Riverside Has Frisco—Chicago Vaudeville

ROYAL OFFERS ENTERTAINING BILL

Palo and Palet Score Surprise Hit of Show

The dark horse act stopped the bill at the Royal this week, and made such a walloping hit that all the rest of the program was forgotten for the time being. It was *Palo and Palet* who accomplished this feat, and they are deserving of special credit because of the real artistry which distinguishes their work, and their expertness as musicians. Clad as harlequins, these two players appear before a handsome drop and give the impression of a unified poster-like painting. Then they play accordions, flageolets, flutes and many other instruments. Yet there is nothing careless about their versatility. They give to each instrument the scholarly attention it deserves and play each selection in its entirety, with full regard for values. After countless recalls, the two players finally managed to escape

"Chic" Sale and the *Cameron Sisters* are also great hits. *Sale's* act is and always will be something more than mere entertainment; it is a masterly study of human nature as developed in a small community.

The *Cameron Sisters* are lovely creatures, who appear best, perhaps, in their high-kicking opening number. Their chatter with the pianist, *Edwin Weber*, is facile and original, and their finale in black velvet and gray wigs is picturesque.

Sherwin Kelly opens the show with a dancing, singing and bicycle act and *Mullen and Corelli* follow with conundrums, acrobatic dancing and tumbling. It is rather slight entertainment.

Quite pretentious is *Lillian Herlein's* number, in which she is the principal personage, though she gives *Jack Kennedy* and *Frank Shea* a few moments for dancing and piano playing. Though *Miss Herlein's* voice is not always true to pitch, she makes up for this deficiency by a display of really handsome gowns, and an elaborate bathing scene finish. She has lots of "pep" and makes a hit with *The Wild Girl From Yonkers* and *Clothes*.

That suave little player, *Jack Osterman* is also amusing in his intimate chatter and songs. He does much by sheer force of personality and evidences a skill which will bring him some day to a real part in musical comedy. For a youth, he is really very much of a comedian. He is singing *I Used to Love You*.

The scheduled act of *William Garton and Co.* is not on. Instead *Wood and Wyde* are giving an elaborate travesty with many costume and scenery changes. Some bits of this are quite funny, and the general conception is droll and original. The open vulgarity of many of the situations and much of the talk is regrettable.

The bill closes with a gorgeous exhibition of magic in which *Asahi*, assisted by a group of Japanese men and women, accomplishes marvels before a wondrous embroidered drop.

SOBEL.

ETHEL BARRYMORE AT THE PALACE

Famous Star Supported by Excellent Bill

An ideal summer show is the entertainment at the Palace this week with an ideal headliner in *Ethel Barrymore*, back to vaudeville for a brief season after her successful run at the Empire theatre. *Miss Barrymore's* popularity was certified at the box office for Monday night with its strictly anti-theatre weather the house registered a capacity attendance with a liberal amount of standees.

The show was balanced in excellent fashion, running a trifle long on terpsichore yet nicely seasoned with comedy numbers. From the initial curtain it gathered speed and kept its balance right on through to the exit march.

The *Royal Gascoignes* opened, the male member doing practically all the work. This individual said a "mouthful" when he declared he would begin where other jugglers ceased and he made good. His witty remarks earned him laughs aplenty and his routine of feats brought him five curtain calls, something unusual for an opening act.

Jack Joyce held the second position and easily overcame its handicap, followed by *Mary and Marie McFarland*, operatic singers. The repertoire consists of opera selections and ballads, *The Trail To Home, Sweet Home* earning the best returns. The harmony is of excellent calibre and the *McFarland Sisters* timed their stay to a nicety, capturing a safe hit.

Jack Donahue is now working alone, this being his return to vaudeville after a successful season with the "Follies." *Miss Barrymore's* reappearance closed the intermission.

The Palace management introduces something new for the resting period, the usherettes passing through the orchestra with Nedick's Orange Drink which is distributed free of charge while a service bar in the south alley supplies the male element with the drink gratis.

Demarest and Collette were elected to open the second section, following the popular "Topics" film. Their combination of music and comedy, capably aided by a lusty lunged "plant" brought them one of the big hits of the evening.

Harland Dixon and the *London Palace Girls* came next in turn, while *Ruth Roye* was given the honor spot next to closing. *Miss Roye's* numbers are well picked, all but the *Sallie Green* song getting over big. She opened with *Give Me a Million Wonderful Boys*, following with *She Knows It*, a great comedy lyric and "sold" in wonderful style by *Miss Roye*. Then came the "rube" song with *Robert E. Lee* exhumed for a closer. It was so well liked she encored with one of Remick's latest comedy songs *Ain't We Got Fun* and could have gone along with another song, but left after several bows. The closing number seems destined to become a hasty hit, for it has all the essentials that go with a sure fire lyric and melody.

W. Horlick and the *Sarampa Sisters* closed with more dancing and despite the screened request of the management to have the audience remain seated the trio were forced to work to a rapidly moving audience.

O'CONNOR.

ALHAMBRA HAS A GOOD SHOW

Lillian Shaw and Whiting and Burt Features

The heat Monday evening caused no lessening of pep in the performers at the Alhambra, although the sluggish audience failed to respond with much enthusiasm. That is, until *Lillian Shaw* arrived. Then the gloom was forgotten and *Miss Shaw* stopped the show.

The *La Belge Duo*, in neat white suits, opened the performance with hand balancing and other skillful acrobatics.

Jack Lesey and *Celia O'Connor* sang a Chinese song and danced agreeably and with much speed. *I'm a Little Nobody That Nobody Loves* was their best bit.

Charles Harrison and *Sylvia Dakin*, with *Billy Hogue* at the piano, got a laugh at their first entrance in extremely old-fashioned clothes. Their closing episode with the misbehaving cornets was the best comedy part of their offering.

Lillian Shaw, unquestionably the hit of the evening, sang *He's No Good No More, I'm a Vamp from East Broadway. I Don't Know Whether to Do It or Not.* In the bridal costume she confided in the audience and amused with her uneasy indecision whether or not to "take marriage." Her slouch walk as she pushed the baby carriage was greeted with shouts of laughter.

Sebastian and the *Myra Sisters* danced finely, and their closing "pony" dance was particularly effective. The *Myras* danced and played violins at the same time. The *Dying Swan* solo was very well done. *Sebastian* sang *My Budding Rose*.

Fred Allen "tried to get along" after intermission, but the spectators had succumbed to the heat again. *Fred* is funny and his act generally goes big—and might go bigger if his own sense of humor didn't interfere.

Jane and *Katherine Lee*, with *William Phinney* as a hard working movie director, again demonstrated what success can mean "if you've got the goods."

George Whiting and *Sadie Burt* in "Several Songs" are prime favorites wherever they go. *Miss Burt* can be cute and babyish, and get away with it better than anyone we know. They sang *It's All Over Now* and *Look What You've Done*.

Morris and *Morris* closed with slapstick comedy acrobatics.

CONN.

NEW ACTS

Ethel Barrymore Returns to Vaudeville

Ethel Barrymore is back in vaudeville for a brief season, returning with *Sir J. M. Barrie's* playlet "The Twelve Pound Look" and supported by *Harry Plimmer* and *Ena Shannon*. In this piece the support is naturally the question for *Miss Barrymore* and *Barrie* have long since been O. K.'d by theatregoers. *Mr. Plimmer* had a task in hand to follow his predecessors in the role of the self conscious, successful candidate for Knighthood, but with due respect to those who have preceded him, *Mr. Plimmer* not only equalled their impression but in many ways eclipsed it. He is the type and in addition an actor. The contrast, during the repartee supplied *Miss Barrymore* with just the proper opportunity to demonstrate her incomparable finesse and not a point went astray. And despite a season of hard work, among other things, *Miss Barrymore* never looked better. Hers is a personality that will penetrate anything, anyone, anywhere and who in the profession is there more beloved than *Ethel Barrymore?* She packed the Palace Monday night, a super-task in itself considering the weather, and we counted seven bows before her finale exit. O'Connor.

* * *

Harland Dixon and the London Palace Girls

Through an arrangement with *Charles Dillingham*, the London Palace Girls, sixteen in number, and *Harland Dixon*, formerly of *Doyle and Dixon*, and more recently *Fred Stone's* successor in "Tip Top," will be seen in vaudeville for a brief while. The aggregation opened at the Palace this week, holding the full stage position in the center of the second half of the program. *Dixon* opens with a special number, dancing through a second chorus, after which the girls appear for an ensemble number. With every limb in uniform motion, all working to the accompaniment of a rapid tempo, the girls present a pretty picture. They have been well schooled and never miss a move in the squad work and with sixteen in a straight line working in perfect unison the applause comes automatically.

Dixon's character song brought the expected returns, but his solo dancing insured the success of the production. He stands out, as he always did, one of vaudeville's neatest steppers. A hard shoe routine in which the girls participate, alternating in teams with an ensemble finale scored nicely. The costumes are of an appropriate style without "flash," while *Dixon* appears in "street" clothes and a walking suit. The act was the underline feature at the Palace and lived up to its billing without any extra effort. O'Connor.

* * *

Jack Donahue Scores in New Act

Vaudeville last knew *Jack Donahue* as the male member of the *Donahue and Stewart* combination. Last season the "Follies" kidnapped him and now he returns to the variety houses as a "single." Opening with a routine of excellent material he seals up a hit with a burlesque dance, a travesty on a number of freak dances that have been "vaudevilled" to death in recent years. A soft shoe routine closes and *Donahue* of course is right at home in this. His talk carries material that insures laugh after laugh, every line running in an original channel and each point climaxing nicely its preceeding explanation. *Donahue* scored one of his biggest hits Monday night and it's to be hoped he is back in vaudeville to stay. O'Connor.

* * *

Jack Joyce Scores at the Palace

Jack Joyce is billed as the "Boy With the Smile," an appropriate line, for *Joyce*, a handsome chap of the juvenile type, fairly beams with personality and good nature. An ex-service man and one of the many who left a limb behind, he diplomatically avoids any mention of his adversity, but proceeds in a very capable manner to exhibit his prowess as a dancer, notwithstanding the handicap of a missing leg. *Joyce* looks immaculate in evening clothes, works with one crutch, and after an introductory number, proceeds through a series of stories in which he refers to himself as an Englishman. He then dances, and judging by the manner in which he gets around, it is evident that prior to his misfortune this lad could dance with the best. For an encore he demonstrated his ability as a ball room dancer "one stepping" with a young lady. *Joyce* makes good on genuine merit, does not wave a flag, nor appeal for sympathetic support. O'Connor.

* * *

Paisley Noon Heads Effective New Act

Paisley Noon, the dancer who formerly appeared in vaudeville with *Ernestine Myers*, is now at the head of his own act, and from all indications will stay in that position as long as he chooses. *Mr. Noon* dances exceedingly well, as all those who have seen him in his former act know. He also sings acceptably, and certainly knows how to put an effective act together. He is supported by five girls and a pianist, who assist him in presenting all sorts of dances and pictorially pleasing numbers. Especially worthy of mention is *Julanne Johnston*, who is vivacious, graceful, and decidedly easy to look at. The act opens before a curtain, and Mr. Noon introduces his company individually by means of song and dance. After everybody is acquainted, the curtain parts and the act proper begins. The program includes toe dancing, a very pretty Colonial number, and much liveliness and good entertainment, through all of which *Mr. Noon* is the main attraction. The pianist also does his bit effectively. Sobel.

* * *

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Oh How She Teases	Harland Dixon
I'm a Little Nobody That Nobody Loves	Lenny & O'Connor
She Knows It	Ruth Roye
I Used To Love You	Jack Osterman

John Steel Makes Debut in Vaudeville

Patrons of the last few years' editions of the Ziegfeld Follies need no introduction to *John Steel*. His voice has been a feature of the production whenever he has been one of the participants in the Ziegfeld festivities. Now the habitues of the vaudeville theatres are to have their opportunity to enjoy *Mr. Steel's* singing. His debut at the Riverside last week proved beyond the shadow of a doubt that he will be a big success in the two-a-day field. His program consists largely of ballads and song numbers that he has popularized in the Follies. Among them are *Tulip Time, Only a Kiss, Girl of My Dreams, Tell Me Little Gypsy, Rose of My Heart*, the ever popular *Eli, Eli*, and a song written by *Dorothy Jardon*, entitled *The World Can't Go 'Round Without You*. The audience at the Riverside could not get enough of *Mr. Steel's* work and recalled him again and again. He was assisted at the piano by *Jerry Jarnagin*, one of the best accompanists in the vaudeville world. Rose.

* * *

CHICAGO — MAJESTIC

Alice Lloyd and Williams and Wolfus Please

That indispensable stage article, the piano, proves its usefulness this week at the Majestic, for it appears in practically every act—with good effect, however, let us hasten to add.

Lucas and Inez did well in opening position with their excellent stunts of strength and agility, and, for openers, received an excellent hand.

The *Murray Sisters, Evangeline* and *Kathleen*, put over a judiciously chosen program of songs to the patter of heart-felt appreciation. These girls have both beauty and talent, and we hope soon to see them again.

Tom Smith presented his customary beguiling jocosities as delightfully as ever, proving anew that foolishness may be made a fine art.

Tolya Adler, Jacob Adler's daughter, offered "The Beautiful Lady," by —— but, no, let us not mention his name. Suffice it to say that *Miss Adler* deserved a more expressive vehicle than this very flat and vapid playlet, and that we hope she will soon find one.

Williams and Wolfus held the chief spot with their usual success, and *Alice Lloyd*, the English comedienne, sang pleasingly from her lavish store, displaying meanwhile the fact that she is one of the snappiest quick-changers in vaudeville.

Johnny Burke presented his droll war-monologue, "Drafted," and *Prosper and Maret*, athletes—and good ones—closed. Sellers.

* * *

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JULANNE JOHNSTON
BRANDON PETERS
E. J. BALLANTINE
JACQUELINE LOGAN

WELL BALANCED BILL AT RIVERSIDE

Frisco, Tempest and Sunshine and Others Score

With hot weather setting in, the Riverside still holds its own so far as attendance is concerned. *Manager Derr* is satisfied and feels confident that his house will continue to good attendence, especially the evening shows.

Jerome and *Newell* opened the bill and presented a "Chinese Circus," doing exceedingly well.

Rodero and *Marconi* offered their musical comedy skit entitled "Quips and Queries" which went over nicely in the second spot with their singing and dancing scoring.

Jack Kennedy and company in a comedy of the links entitled "A Golf Proposal," won favour. *Mr. Kennedy* is a clever artist. The act is finely presented, and pulled down quite a goodly share of applause.

Herschel Henlere, with his comedy piano offering "Pianoflage," managed to get over a lot of laughs with his comedy antics. He is doing the same act as always, and seems never to get tiresome with it. He is assisted by a comely miss, who does very little throughout the turn.

Tempest and *Sunshine* are back together once again, and are presenting the same singing and dancing turn they previously did. Offering "A Broadway Bouquet" in six scenes. *Miss Tempest's* male impersonations went over very well. *Miss Sunshine* has a pleasing voice, and delivers her numbers cleverly. They were well received.

Following intermission, came *Frisco*, with *Loretta McDermott* and *Eddie Cox*. When *Frisco's* name was flashed on the "boards," he received fully a three minute reception. There has never been such favoritism displayed, as the Riverside patrons bestowed upon the originator of the "Jazz Dance." *Frisco* is doing a little different work now, and has added several new talking bits. *Loretta McDermott* is as sweet as always, and continues to add greatly to the *Frisco* turn. *Eddie Cox* puts over his singing and dance numbers in tip-top fashion, and was well appreciated.

Following *Frisco* came *Mary Haynes*. Although a hard spot to fill, it was quite easy for *Miss Haynes*. Each of her "Exclusive Songs" went over with a "bang." She held the spot down very well, and the entire house appreciated her work. *Miss Haynes* has a wonderful song delivery and stands in a class by herself. A new pianist, *Phil. Charig*, assisted *Miss Haynes*.

Elsie La Bergere, and her posing dogs closed a well balanced bill. Rose.

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Summer Ways for Summer Days

MARTHA MANSFIELD

There are tricks in furs, yes, indeed, there are, just as in our gowns and hats and neckwear and it's a very conservative garment that can't boast of more than one way of appealing to the fickle whims of women. Here is one of the three ways in which any woman, like Miss Mansfield, the Selznick star, can display the features of this ermine cape with ribbon waistcoat and Pussy Willow Satin lining. Of course it's summer. But the day is long past and gone never to return when furs belonged solely to winter wear. Their decorative value is too great to be lost at any season of the year.

Photos by Old Masters

MABEL WITHEE

To us Miss Withee looks as if she would embrace all the night with a filmy cloud of Indestructible Voile which Madame Haverstick has ruffled and fringed into a cape with which she may veil only to allure the sheath-fitting dancing frock of paillettes and beads, not forgetting the harem trousers of Will O' the Wisp

Photo by Ira L. Hill's Studio

KATHARINE PERRY

A gray satin meteor bathing gown from Franklin Simon's proves how necessary it is to wear skirts, by the simple expedient of having wide knickers gathered into the knee in a way that forms a complete skirt with all the advantages of being a simple garment. Kilted ruchings graduated from the hip downwards are their only ornament except for the very decorative soft turquoise blue velvet sash

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The successful actor cannot afford to sit back and rest upon his past laurels. His years of effort and endeavor would soon come to naught. So he "Carries On" without slackening his pace, and like the proverbial wine, "improves with age."

The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

Suits Gowns Wraps Furs

Gowns *Wraps*

Mary Collins

Typifying

Art in Dress

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NEW YORK

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We have just helped to complete Ziegfeld's "Sally" and many other productions.

Let us make designs for settings, costumes and lighting effects for your next production and furnish the estimate without obligation to you.

This is the way the game is played by Buster Keaton and Viola Dana, Metro stars. Buster thinks his four aces have won the watch, but Viola's fifth card completes a straight flush and Buster is out of Luck

This is the way the game is played by George Dromgold and Marjorie Daw of Marion Fairfax's "The Lying Truth" cast. George has something up his sleeve, but Marjorie uses her slipper.

Little Trips to Los Angeles Studios

With Ray Davidson

MYSTERY is mystery—but the mystery surrounding *Tod Browning* is a whole lot more than just plain mystery. Everybody knows that *Tod* is to finish with the Universal crowd in a few weeks—but everybody doesn't know that *Tod* is going to do. The director bought "Just Outside of Hell," a few weeks ago, and that is one more mystery. *Tod* is seen quite a bit around the magic rug. That may mean a whole lot, and at the same time may mean nothing. His "Virgin of Stamboul" and "Outside the Law" made a lot of coin. Considering this, it wouldn't surprise anyone to see the director hook up with some classy outfit. At this writing *Tod* is sort of nearing the end of "Fanny Herself," the *Edna Ferber* story, that has an all star cast.

George Beban Once More

is going to film "The Sign of the Rose." Some years ago *Beban* made this story and did it well. With the advance in the industry the past few years *Beban* is in a position to produce a masterpiece from this wonderful story.

Cissy Fitzgerald is supposedly on her way to New York by this time getting ready to return to vaudeville.

Hot Dogs! This is the latest—a film doctor! Yes sir, his title is D. F., if you know what that means. Don't need a college education but you do have to know how to be Mr. Fix It to motion pictures. The first of this variety is *W. A. Flutter*, who has established offices at the Berwilla Studios.

Bob Kurrle—known better as *Robert Kurrle*, expert cameraman, is going to have a little vacation following the completion of *Anita Stewart's* latest picture, "A Question of Honor."

Speaking of expert cameramen recalls the fact that *Max DuPont, King Vidor's* man, spent a couple of weeks in the mountains with the *Stewart* company.

Clara Williams, now *Mrs. Reginald Barker*, and at one time a popular celluloid artist, is O. K. again after an illness of six months. In fact *Miss Williams* was the hit of the day some years ago when she starred in "Carmen of the Klondike," which was staged under *Barker's* direction.

Musically Speaking

Ruth Roland, Harry Girard, Virginia Ainsworth and *Earl Metcalf* have formed a quartette out at the *Hal Roach* studios. They do most of their warbling between scenes.

They all get that way! Now *Harold Lloyd* is going to build a swimming pool and a few other thousand dollar things.

She did it at last! Yep, Mary Miles Minter, her mother and sister are on their way to Europe. Mary has been talking about the European trip so long that it got to be a regular press agent joke.

James Kirkwood has turned author. He is writing a book called "Stars I Have Directed—And Directors who have Directed Me." Sounds good, anyhow!

Important news note: *Antonio Moreno* donated his "cootie" roadster to be auctioned off at the Actor's Fund Benefit. Now we know that the "cootie" special cost *Tony* a lot of dough, and we admire him for parting with such a toy. Good boy, *Tony*, that's what makes real people.

Tom Moore is about getting started on an original by *Rupert Hughes*. It is called "From the Ground Up."

The Goldwyn publicity department has got a new one. Speaking of a certain actor they said that he played so many parts that he has got himself all mixed up. Maybe most of his parts called for home brew. What?

Tom Ince and *Willie Collier* went down to what was once the famous Inceville and gave the place the *O. O. Willie*, when he saw the deserted place had to shake himself a couple of times to realize he was standing on the same ground that was the birthplace of many motion picture stars as well as the place that saw his film debut.

Carl Laemmle is going to Europe. Wonder what's going to happen out over Cahuenga Pass?

With *Laemmle* in mind it wouldn't be fair to let Universal off without saying that Universal wouldn't be Universal unless they discovered a new star every week or so. The latest is *Mary Philbin*, who is featured in "Harbor Road" under the guiding hand of *Rolin Sturgeon*.

Just as We Were

about to start the next item our star reporter came in with a bunch of dead stuff. Here it is: *Mary Anderson* is to do a series of comedy-dramas for Spencer Productions. *Carmel Myers* is on a vacation. *Jack O'Brien*, leading man, is engaged matrimonially speaking. The bride-to-be is *Helen Smith*, also in the profession. *Walter Heirs* is away amusing audiences in the South. *William Desmond* is busy with his own productions at the Brunton Studios. *William D. Taylor* is going abroad to look over the film situation. That's all for the present.

"Over the Hill" has captured this city much in the same way it did New York. A great picture is the verdict—and crowds around the Philharmonic Auditorium verify the verdict.

The first *Marion Fairfax* production will demonstrate again the interesting fact that the family thrives in the films. *Miss Fairfax*, in the first place, is the producer; her husband, *Tully Marshall*, plays the leading role, while *Pat O'Malley* works opposite his small daughter *Eileen*. Then, to cap the climax, *Charles Hill Mailes* acts with his wife, *Claire McDowell*. The name of this family affair picture is "The Lying Truth."

They Do Go A Long Way

to make pictures. *William F. Adler* is going to Tahiti to produce "The Lagoon of Desire." If *Adler* gets half as good a picture as his title suggests—then maybe we'll see something good.

The new picture by *Cecil B. De Mille* has not yet been titled.

The production of "At the End of the World," in which *Betty Compson* stars, is now nearing completion.

Mahlon Hamilton will be the leading man for *Gloria Swanson* in the Lasky production of "The Shulamite." It was this story which served originally for the American starring tour of the famous English actress, *Lena Ashwell*. An episode which caused much comment was that in which the heroine was beaten. The director is *Sam Wood*, and others in the cast include *Russel Simpson* and *Lillian Leighton*.

May Allison as the heroine of "The Last Card" (Metro) is worried, and not unnaturally when you consider that her husband is on trial for his life

"THE LAST CARD"

May Allison Does Good Work in Metro Film

Adapted by Molly Parro from the story by Maxwell Smith. Directed by Bayard Veiller. Released by Metro.

Elsie Kirkwood.....May Allison
Ralph Kirkwood.....Al Roscoe
Freddie Kirkwood.....Stanley Goethals
Tom Gannell.....Frank Elliott
Emma Gannell.....Irene Hunt
Sorley.....Dana Todd
Chief of Police.....Wilton Taylor

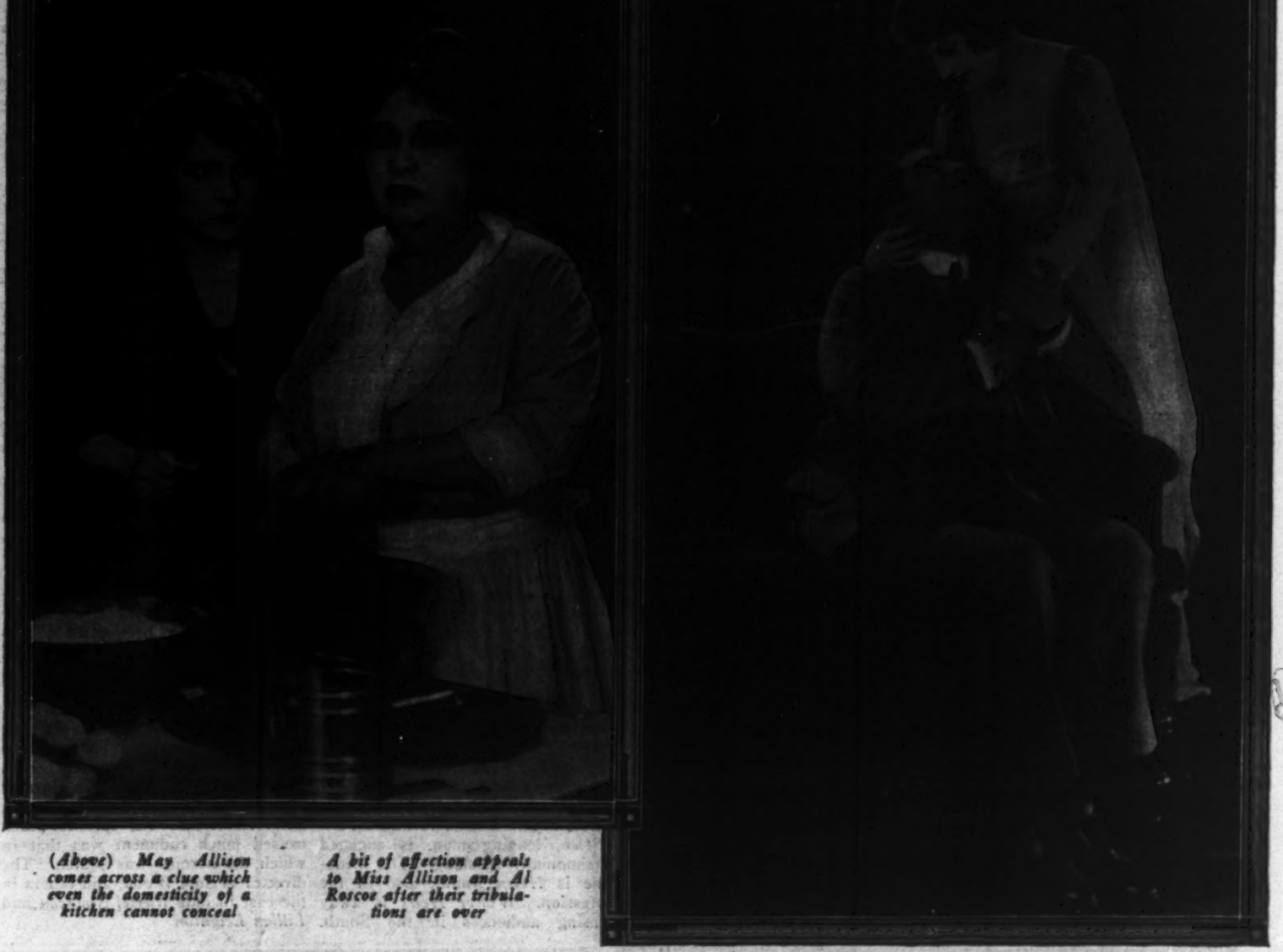
May Allison's versatility is a constant source of pleasure and to a certain degree, amazement. She can cavort about as a flapper in the lightest of comedies, or portray a woman of mature years in a story of sombre tone. And in both cases she presents a well rounded, convincing, subtly shaded characterization that is worthy of the highest commendation.

In "The Last Card" she is called upon to play the part of a young wife who depends upon her wits to save her husband from an accusation of murder with everything pointing directly at him as the criminal. The story is not a cheerful or pleasant one, but the dauntless Miss Allison marches into it boldly, and with her own personality supplies the pleasantness that a murder mystery naturally lacks, and by means of her sense of character, vivifies the central figure and makes the part one of the best she has done.

The story tells of a lawyer who returns to his home one evening and sees silhouetted against the door the figure of his wife in the arms of a man whom he recognizes as a college boy who takes care of the furnaces of the neighborhood. He enters the house, and pursues the boy into the basement of the house next door where he kills him. Naturally enough, the man who lives in the house next door is accused of the crime, and things look pretty black for him, until his wife gets onto the job and devotes herself to clearing him. She furnishes all sorts of alibis, but one after another they break down. It is then that she is inspired with the realization that the woman next door is involved, and by a well framed plot, tricks the real murderer into betraying himself.

The picture has been well directed by Bayard Veiller and is well acted by the players. Frank Elliott makes the villain a vivid figure and Al Roscoe is effective as the unjustly accused husband. But after all, it is Miss Allison who makes the picture.

JOHN J. MARTIN.



(Above) May Allison comes across a clue which even the domesticity of a kitchen cannot conceal

A bit of affection appeals to Miss Allison and Al Roscoe after their tribulations are over

"TOO MUCH SPEED"

Wallace Reid in Diverting Paramount Comedy

Story and scenario by Byron Morgan. Directed by Frank Urson. Released by Paramount.

Dusty Rhoades .....Wallace Reid
Virginia MacMurran .....Agnes Ayres
Pat MacMurran .....Theodore Roberts
Tyler Hellis .....Jack Richardson
Jimmy Rodman .....Lucien Littlefield
"Howdy" Zeeker .....Guy Oliver
Billy Dawson ..... .Henry Johnson
Hawks .....Jack Herbert

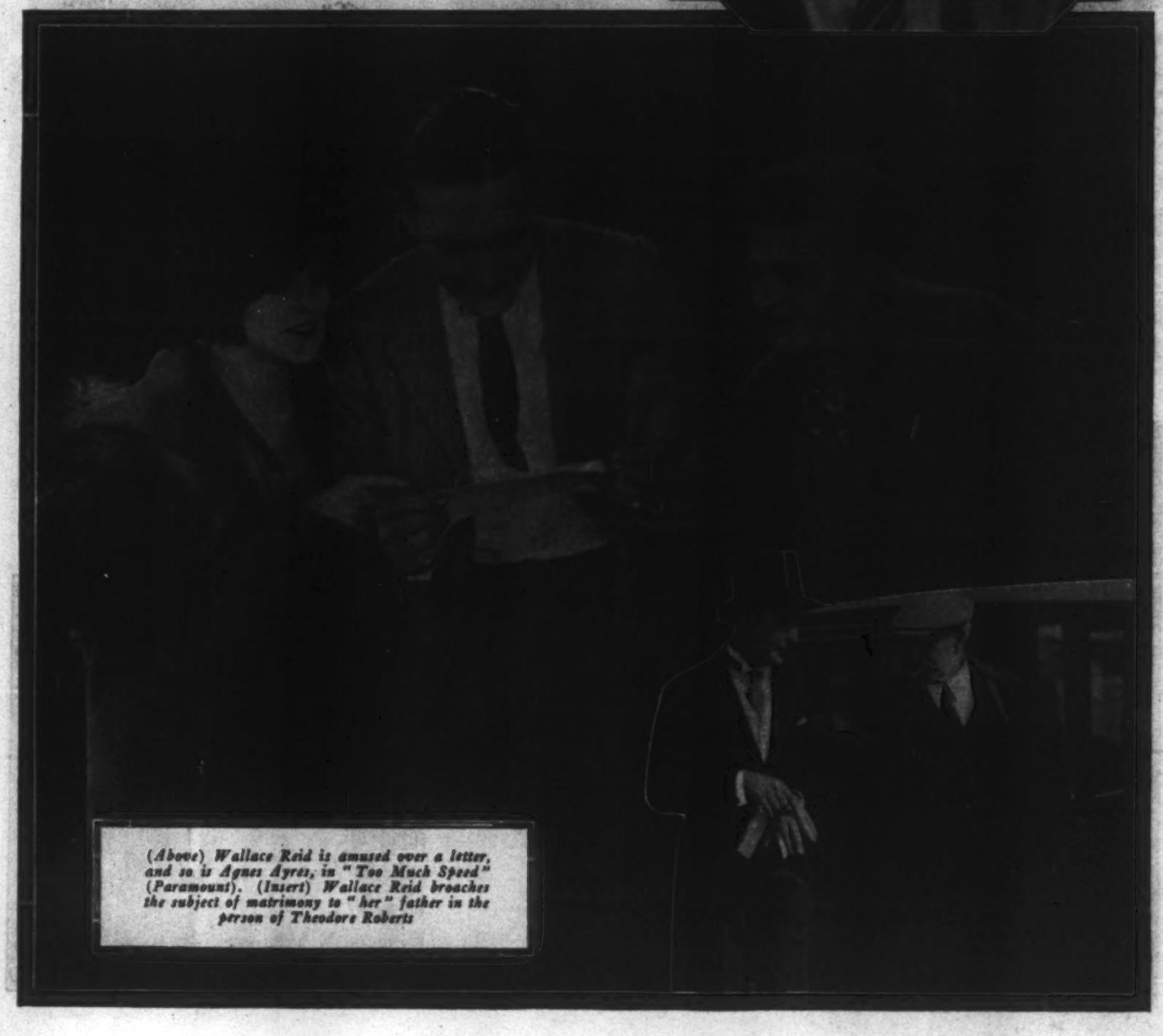
The name, "Wallace Reid," in electrics outside a moving picture theatre invariably means forty-five minutes' solid enjoyment. Either he has the ability to make the improbable seem plausible or else he is extraordinarily fortunate in his selection of stories, since in his performances one is never conscious of that sad, disillusioning strain on the imagination.

His latest picture, "Too Much Speed," is as natural as life and a whole lot easier to believe. Not that there isn't a wealth of amusing, and even thrilling, situations. As Dusty Rhoades, a racing driver, he is unable to resist the temptation to a little impromptu race, even when he is on the way to his wedding, with his prospective father-in-law, whose nerves rebel at any speed over fifteen miles an hour. The race ends in disaster. Dusty crashes the limousine—and incidentally his nuptial silk hat—and his future father-in-law, from the wreckage, promptly calls off the wedding.

If you think there isn't going to be a wedding at the end of the picture, however, you don't know Dusty Rhoades. He tries an elopement which lands both himself and Pat MacMurran, the girl's father, in jail for speeding and, at this point, learns that members of the automobile firm, which he has left on account of his promise to give up racing, promoted the wedding-day race which proved his undoing. In revenge, he drives against them in the season's big race, using a car belonging to old Mr. MacMurran, brings it out in the lead—and the wedding is on again.

Agnes Ayres, as Virginia MacMurran, is a pleasing and spirited heroine, and the well known figure of Theodore Roberts, as Pat MacMurran, is by no means the least pleasurable feature of the picture.

REA MURPHY.



(Above) Wallace Reid is amused over a letter, and so is Agnes Ayres, in "Too Much Speed" (Paramount). (Insert) Wallace Reid broaches the subject of matrimony to "her" father in the person of Theodore Roberts

"IF WOMEN ONLY KNEW"

Robertson-Cole Presents Entertaining Balzac Film

Adapted from Balzac's "Meditations on Marriage," by Gardner Hunting. Directed by E. B. Griffith. Released by Robertson-Cole.

Maurice Travers.....Robert Gordon
Mrs. Travers.....Blanche Davenport
Madeline Marshall.....Madeline Clare
Donna Wayne.....Virginia Lee
Billie Thorne.....Leon Gendron
Dr. John Strong.....Charles Lane
Donna's Father.....Frederick Burton
Professor Storey.....Harold Vosburgh

Unlimited is the dramatic material in the writings of Balzac and always astonishingly new and stimulating. That more of his works have not been used for the screen is surprising. "If Women Only Knew," is primarily a story of youth, youth as found in our American colleges, and as such it will strike a sympathetic interest in scores of audiences. There are for instance, intimate scenes of college life with the hero, Maurice Travers, conspicuous in athletics, incidents which recall the vigor of George Ade's "College Widow" and "The Fair Co-Ed." And the sentimental part of college life is shown also.

Travers, like many a youth, pays too much attention to these matters and unconsciously neglects his widowed mother. Then he falls in love with the daughter of a wealthy man and marries her, an unhappy union calculated to bring him to his senses and to reveal the merits of the love which comes unusually and unselfishly from "the other woman." Thus is effected the change from youth to maturity. In the end, comes happiness, but it is brought about by means of many ingenious twists in the plot and with the aid of many striking sub-titles.

Robert Gordon is a compelling hero. Donna Wayne, the frivolous wife, is portrayed effectively by that charming player, Virginia Lee while Blanche Davenport, as the mother, and Madeline Clare, as "the other woman," are effective in the many powerful emotional scenes. Leon Gendron plays an unsympathetic part very well indeed. BERNARD SOBEL.

Above, the quartette about whom Robertson-Cole's "If Women Only Knew" centers. Robert Gordon is completely occupied with Virginia Lee, while Madeline Clare and Leon Gendron look on wistfully

At the right, Robert Gordon discovers that being married to Virginia Lee has its little drawbacks. He has to hook her up the back, for one thing, which is not much fun when she insists on being irritable

At the top of the page, Robert Gordon and Madeline Clare seem to have hit it off at last, and are receiving a blessing from Charles Lane

"THE HEART LINE"

Pathe Presents Unusual Story of Spiritism

Adapted from the novel by Gelett Burgess. Directed by Frederick A. Thompson. Produced by Leah Baird Film Corp., Inc. Released by Pathe.

Fancy Gray.....Leah Baird
Francis Granthorpe.....Jerome Patrick
Oliver Payson.....Frederick Vroom
Clytie Payson.....Ruth Sinclair
Big Dougal.....Ivan McFadden
Gay P. Summers.....Philip Sleeman
Madam Spoll.....Mrs. Charles C. Craig
Blanchard Cayley.....Martin Best
The Child.....Ben Alexander

The review of this picture, "The Heart Line," should be prefaced with the one word, "Welcome," for it brings back that captivating star Leah Baird, who has too long been absent from the screen world. Her return picture is based on the novel of Gelett Burgess, the brisk writer of best-selling novels. And the direction, by the way, is by Frederick A. Thomson, who directed E. H. Sothern in his series of photoplays.

In these days when there is so much talk about spiritualism and spiritualistic tricks, the picture is quite opportune for it has much to do with the subject. Oliver Payson, after twenty years' futile search for the lost son of his dead business partner decides to consult a medium in regard to his whereabouts. She is called Mme. Spoll and is really a fraud. Meanwhile his daughter, Clytie, has fallen in love with Francis Granthorpe, a palmist and clairvoyant. His profession leads to a sort of spiritualistic duel and subsequent exposures which, for their deftness and novelty, recall many of the best passages in H. G. Wells' novel, "Love and Mr. Lewisham." Particularly interesting is Payson's unmasking of Madame Spoll's fake ghost. But neither spiritualistic tricks nor other obstacles can keep Granthorpe from achieving the fortune which awaits him. By the loving help of Fancy Gray, he is revealed to be the lost boy whom Payson seeks, and simultaneously worthy of the hand of his daughter Clytie.

Special praise is due Miss Baird for the unselfish manner in which she shares the honors in this play with other members of the cast. Her depiction of self sacrifice is ennobling even though saddening. Jerome Patrick is Granthorpe, Frederick Vroom, Payson, and Ruth Sinclair, Clytie, all these being players of distinction and power.

BERNARD SOBEL.

Above, it would seem that being a mystic has a great many advantages, one of them being the opportunity to hold the hands of lovely ladies with their consent

At the right Leah Baird is having a hard time trying to convince Jerome Patrick of something he doesn't want to be convinced of

At the top of he page, Leah Baird as she appears in "The Heart Line" (Pathe) in which she returns to the screen after a long period of absence

Is That So!

MARY MILES MINTER, on her European tour, carries with her one thousand silk poppies, given her by the Los Angeles Chamber of Commerce, to be distributed by her to the various celebrities whom she is expected to meet on her journey, as the official representative of the City of Los Angeles.

Elliott Dexter, who has been working in *George Fitzmaurice's* production of "Peter Ibbetson" for Paramount, has left for Cleveland, where he will spend a few weeks vacation before returning to the Lasky studio at Hollywood.

Barbara Dean, who plays the role of Madame Pasquier in *George Fitzmaurice's* production of "Peter Ibbetson" for Paramount, makes her screen debut in this picture. Before coming to Paramount she played the part of "Delores" in "Sally."

Joe Sheehan, the celebrated tenor, has been engaged to sing at the Capitol Theatre this week.

Douglas MacLean

has returned to the Ince Studios, Culver City, after an extensive vacation in the Big Bear region of California.

Donald Crisp, who is producing Ian MacLaren's book, "Beside the Bonnie Brier Bush," for Paramount, returned last week to Paramount's London studio after a trip through Scotland hunting locations.

Charles H. Duell, Jr., president of Inspiration Pictures, Inc., which is to star *Richard Barthelmess* in his own productions, has been elected treasurer of the New York State Republican Committee.

Edna Wheaton, who plays the role of "Beauty" in *George Fitzmaurice's* "Experience," became the bride of *Irving Stark*, a wealthy California toy manufacturer.

Clara Beranger, one of the foremost scenario writers in motion pictures, has arrived in Hollywood from the Paramount Long Island studio and will spend three months at the Lasky studio before returning east.

Morris Ryskind has been engaged by *C. C. Burr*, President of Affiliated Distributers, Inc., to edit and title *Edward Hemmer's* first Affiliated production, "Sunshine Harbor."

Dorothy Dalton

arrived in New York last week from Los Angeles.

Cecil B. DeMille is now in New York attending a conference of Famous Players-Lasky officials.

Charles Brabin has put the finishing touches on "Footfalls," the big special in which *Estele Taylor* and *Tyrone Power* are featured players.

Ruth Dwyer has signed a contract to play leading roles opposite the Selznick male stars.

Montague Love

has been added to the cast of "The Case of Becky" and will play opposite *Constance Binney*.

Thomas J. Geraghty, supervising director of the Paramount Eastern studio, has been elected honorary vice-president of the Authors League of America, along with *Victor Herbert*, representing the composers, and *James Forbes*, representing the dramatists.

Sam De Grasse has been added to the cast of "Slippy McGee," which *Oliver Morosco* is filming from his stage play.

Andrew J. Callaghan, producer of the *Bessie Love* features, is a visitor in New York.

Richard Bold, tenor, has been added to the Strand Theatre musical program for next week.

Richard Jones is directing *Mack Sennett's* "Molly O" in which *Mabel Normand* is starring.

Harry J. Walker of the Belasco management, will manage the Studebaker Theatre in Chicago, the third theatre to show "Dream Street" with the Kellum talking pictures.

Claire Adams and Robert McKim in a scene from "The Lure of Egypt." (Pathe)

Pauline Frederick and Milton Sills as the central figures in "Salvage" (Robertson-Cole)

Industry to Aid Flood Victims

The motion picture industry has offered its assistance in relieving the distress occasioned by the flood in Pueblo, Colorado, and other towns of that state. William A. Brady, President of the National Association of the Motion Picture Industry, sent a telegram to that effect to the Rock Mountain Screen Club of Denver.

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Kane Succeeds Wanger

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has announced the appointment of Robert T. Kane as manager of the production department, succeeding Walter F. Wanger. Mr. Kane will begin his new duties immediately.

To Star Jack Holt

Jack Holt is to be starred in a series of Paramount pictures, and will begin work in the near future on his first starring production at the Lasky studio in Hollywood. Mr. Holt will be seen in pictures of the West, the Canadian Northwest and similar out-of-door settings.

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"Last Days of Pompeii"

"The Last Days of Pompeii," the novel of Bulwer Lytton, is to be filmed by George H. Kern. Barbara Bedford will play the blind girl. Others in the cast include William Conklin and Raymond Cannon. A staff is to be sent to Hawaii to film the volcanic eruption.

Short Subject Program

S. L. Rothafel is planning a short subject program for early presentation at the Capitol Theatre, the film features of which will be of two and three-reel lengths. The successful reception of the various short pictures which have been shown at the Capitol from time to time has encouraged Mr. Rothafel to attempt this innovation in motion picture presentation.

• • •

Neilan Appears in Film

One of the features of Marshall Neilan's new picture, "Bits of Life," will be the reappearance of the producer as an actor. Space has been leased by Mr. Neilan at the Goldwyn Studios in Culver City, where he has resumed work on this film started in New York recently.

Sennett Making Changes

Important changes are taking place in the Mack Sennett studio organization. Charlie Murray terminated his long period of service, the reason assigned being that Sennett's plans for big dramatic productions leave no immediate uses to which his talents can be put. Recent departures from the Sennett lot include Ford Sterling, Louise Fazenda, John Henry Jr., Marie Prevost, Charlie Murray, James Finlayson and Kalla Pasha. In their places there have come into the studio Ethel Grey Terry, Herbert Standing, Noah Beery and Ben Deely to participate in the making of serious picture drama, and Mabel Normand, Jack Mulhall, Lowell Sherman, Jacqueline Logan and other notables to participate in the stellar vehicles of Miss Normand, beginning with "Molly O." Mr. Sennett will not abandon the comedy field, however. He has just elevated Ben Turpin to starship and will produce a series of Ben Turpin specials—two-reel productions of typical Sennett hilarity. Billy Bevan will also be featured in comedy roles.

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Yale Honors Ingram

Yale University will confer upon Rex Ingram, at the commencement exercises in New Haven late this month, the degree of Bachelor of Fine Arts for his achievement in producing in motion pictures "The Four Horsemen of the Apocalypse," from the novel by Vicente Blasco Ibanez.

Mr. Ingram formerly was a student at Yale, in the School of Fine Arts. Circumstances, however, compelled him to abandon his college course and forego a degree.

• • •

Hope Diamond Serial

Arthur Warde has arranged to present "The Hope Diamond Mystery" at the Academy of Music, Brooklyn, starting June 20. Produced as a serial in fifteen episodes of two reels each, Mr. Warde has varied this arrangement for showing it and the opening week will offer the first ten reels, the second week the second ten and completing the picture the third week. May Yohe, who was Lady Francis Hope wrote the story and scenario. Grace Darmond is featured in the cast.

• • •

New Picture Company

The Pyramid Pictures Company was incorporated in Delaware last week with a capitalization of $1,000,000. The purpose of this latest member of the industry is to make sixteen productions every year for the independent market. The first unit, which will be in charge of Ray C. Smallwood, will start work in two weeks on the first picture. Mr. Smallwood recently came on from the Coast after finishing his contract with Metro.

• • •

With Johnny Hines

In support of Johnny Hines in "Burn 'em up Barnes," an original screen story by Raymond L. Schrock, are Edmund Breese, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon, Dorothy Leeds, Mathew Betts, Harry Fraser and William Roblyns. Hal Young is behind the camera and the production is under the direction of George A. Beranger.

FOREIGN FILM TAX DEBATED

Actors' Equity Submits Brief for Tax—Differing Views on Subject

THE debate on the question of putting a high tariff on European film productions continues to be carried on vigorously by the differing elements concerned in the motion picture industry.

The Actors' Equity Association, acting in the interest of the motion picture actor primarily, has submitted a brief prepared by its counsel, Paul N. Turner, to the Sub-committee on Tariffs in Washington, asking for "an ad valorem duty of sixty per cent (60%) of the value as of the place of import on each imported motion picture film negative, with power given to the Secretary of the Treasury to make necessary regulations for the proper determination of such value."

In an editorial attacking the Equity's action, The Motion Picture News, a trade publication, says in part:

"We do not want a protective tariff on foreign pictures.

"Two reasons alone seem unanswerable.

"In the first place, let us not forget the large fact that the box-office supports this business and every single concern and individual engaged in it. The box-office—to wax prosperous—demands a supply of pictures from many different creative sources. There can't be too many. Restrict these sources and you'll restrict the box-office income with mathematical certainty and by many millions of dollars.

"More millions will be cut from the industry's potential income if the foreign market is cut off from the American made picture. And the foreign market certainly will be lost if we make the American market impossible to the foreign picture.

"The actor's weekly check depends upon the prosperity and stability of the business; so also does every producer's and distributor's and exhibitor's bank account.

"To put a tariff, or any restriction, upon a product which depends so greatly upon widely creative effort is to stifle its sale to the public, and therefore cramp its industry and its future."

In his brief, Mr. Turner says in part:

"In considering the foreign situation it must be remembered that the United States will shortly have to compete with the films of Italy and France, and that all of such competitive pictures will, with exchange far below normal, be made at from one-twentieth to one-third the cost in the United States.

"Unless the independent exhibitor is protected the motion picture industry in the United States must necessarily pass into the hands of a few firms which will control production, distribution and exhibition with a consequent power of regulation of the price of admission, so that the public will obtain no advantage at all from their ability to have their pictures made abroad for a small per cent of the cost of making them here.

"And it should be remembered that it is not going to benefit American industry generally, already maintaining the position of its home market with difficulty, to have the consumers of the United States, week in and week out, become accustomed to 'Made in Germany,' and to be made the subject of the immense volume of indirect propaganda relating to foreign products which is now being prepared for use in the pictures to be made in Germany for the foreign market."

Capitol Orchestra Ball

An elaborate program of well known Broadway artists, a buffet supper and general dancing was the order of the annual entertainment and ball of the Capitol Grand Orchestra at the Hotel Astor Saturday evening. The program, which began at 11:30, was under the direction of Leon Errol. Nora Bayes, Jim Diamond, Carl Hyson, Dorothy Dickson, Louis Hirsch, Gus Edwards, Rudolph Friml, Victor Herbert, Sylvio Hein, Raymond Hubbell, Sigmund Romberg, James Barton, Marion Bent, Pat Rooney, Tessa Kosta, Vivian Martin, Eleanor Painter, John Charles Thomas, Mlle. Gambarelli and Alexander Oumansky were among those who contributed to the festivities. S. L. Rothafel led the grand march.

• • •

Stardom for Agnes Ayres

Because of the popularity she has achieved as leading woman in a number of Paramount pictures, Agnes Ayres is to be starred in a series of productions by Paramount. Miss Ayres is now in New York where she is playing the feminine lead in Thomas Meighan's picture "Cappy Ricks." On the completion of this production she will return to Hollywood and will begin work on her first Paramount star picture.

Injunction Denied

Federal Judge Learned Hand last week refused to grant a preliminary injunction asked for by the International Film Service Company restraining the Associated Producers from distributing its film entitled "The Broken Doll." The order was asked for on the ground that the new photoplay would be an infringement on the plaintiff corporation's right to a story by Bruno Lassing, which appeared originally in the Cosmopolitan Magazine fifteen years ago. The decision requires the Associated Producers to put up a bond of $25,000 to secure any damage which the plaintiff may suffer.

• • •

Star Herbert Rawlinson

Herbert Rawlinson is to be made a star by Universal because of the work he has done in recent pictures made for them at Universal City.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 1046, 1047, 1048 and 1049 of this issue.

Directors—XIX

REX INGRAM

Director of Metro's "Four Horsemen of the Apocalypse," for his excellent work on which he is to be honored by Yale by the degree of Bachelor of Fine Arts

Lumiere Wins Appeal

The United States Circuit Court of Appeals for the Second Circuit, in an opinion handed down last week by Circuit Judge Ward, affirmed the decision of Judge Learned Hand in favor of Samuel Lumiere, Fifth Avenue photographer, against Pathe Exchange, Inc. The action was originally brought by Lumiere for the alleged violation by Pathe of three photographs of Dolores Cassinelli and copyrighted by complainant. April 17, 1920, Judge Hand dismissed the bill without costs or prejudice and with leave to commence a new action. Both parties then appealed contending that the decree should have been on the merits in his or its favor.

• • •

Paramount Buys Plays

"The Champion," the comedy-drama in which Grant Mitchell has been appearing this season on Broadway, has been purchased by Paramount as a vehicle for Wallace Reid, and will be put into production upon Mr. Reid's return to the Coast, following the completion of "Peter Ibbetson," in which he is co-starring with Elsie Ferguson.

"A Prince There Was," George M. Cohan's successful romantic comedy of last season, has been bought for Thomas Meighan.

• • •

In "Fanny Herself"

Tod Browning has augmented the cast for "Fanny Herself," the Edna Ferber story he is filming. Supporting Mabel Julienne Scott, who plays the title role, will be Earl Schenck, Stuart Holmes, Eugenie Forde, Grace Marvin, Max Davidson, E. A. Warren and Dick Cummings.

• • •

Neilan Signs Writers

Hugh Wiley, whose Saturday Evening Post and other stories have placed him in the front ranks of American authors, is the third writer of note affiliated with Marshall Neilan to be announced within the past few weeks. George Ade and Donn Byrne are the other two.

Eagle Corporation Expands

The Eagle Producing and Finance Corporation, the organization sponsoring Marion Fairfax Productions, is about to enter the producing field on a large scale. Several well known directors are signed to put on a number of special pictures under this banner and arrangements are now being completed for the financing by the Eagle Corporation of two individual organizations bearing the names of prominent figures in the producing world. Marion Fairfax's "The Lying Truth," which is the initial release of the Eagle Company, is now finished and arrangements for its distribution will be made within the next few weeks.

• • •

Referendum on Censorship

A referendum on the Massachusetts film censorship bill recently signed by Governor Cox was requested in a petition filed at the State House in Boston last week by counsel for the Allied Theatres of Massachusetts. To put the question on the ballot for the people to decide at the next general election, 15,000 certified signatures of bona fide voters must be secured within ninety days. These signatures will be obtained in the lobbies of theatres through Massachusetts.

• • •

Two Reel Pictures

Educational Film Exchanges will present a series of dramas of feature calibre, made from stories of famous authors, but not exceeding two reels in length. These "two-reel dramas de luxe" are to be produced by Selig and Rork. Work already has been completed on two of the dramas, "The Northern Trail," from James Oliver Curwood's story "The Wilderness Mail," and "The Policeman and the Baby," from the popular story of Clarence L. Cullen.

• • •

An Ingram Picture

The complete cast of Rex Ingram's latest screen production for Metro, "The Conquering Power" founded on Balzac's "Engenie Grandet" will include Alice Terry, Rudolph Valentino, Bridgetta Clark, Mark Fenton, Edward Connelly, Ralph Lewis, Edna Dumary, George Atkinson, Walter Lee Hall, Mary Hearn Eugene Pouyet, Ward Wing.

• • •

Ince Film Completed

The final close-up of "Hail the Woman," Thomas H. Ince's latest picture for Associated Producers, was completed at the Ince Studios in Culver City last week, under the direction of John Griffith Wray. The cast includes Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Gertrude Clair, Edward Martindel and Vernon Dent.

• • •

In "Lucky Damage"

Florence Vidor, Marcia Manon and Joseph Singleton have been announced as the most recent additions to the all-star cast of "Lucky Damage," Thomas H. Ince's new production Associated Producers under the direction of Lambert Hillyer. Milton Sills, Tully Marshall and Charles Clary have already been cast in leading roles.

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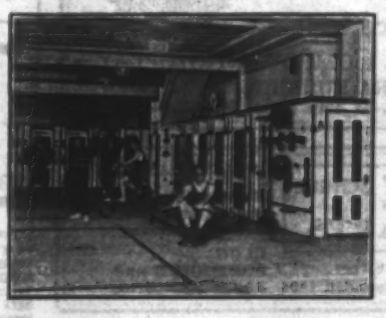

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

THESE days everyone is talking of depression, of slumps of cancelled orders, of selling at a loss, of passed dividends and of no business. Every body is blue. They are blue because they talk prices instead of values. New York is a high tension mercurial city where everybody watches Wall Street, where everybody believes that Wall Street is the pulse, nay the heart of the country. Of course it is not so, Wall Street is merely occupied with prices. An investor who worries all the time about prices has climbed onto the wrong wagon. He should be interested in values.

It's the security behind one bond as compared with another that matters far more than the price. I was talking to an old bond salesman on this point the other day. He told me he had been selling bonds for twenty years, when New York State 3% were selling at a premium, (to-day they sell around fifty), and that, on the whole, bond prices have declined —yet security values are as good as ever. The investor who sits watching the ticker all day long knows nothing about bonds and may as well speculate on the Stock Exchange.

We hear a great deal these days of selling. To sell anything there must be a buyer. So with all these selling orders being executed someone must be buying. And of course someone is buying. The wise guy who buys when everyone is selling and sells when everyone is buying is scraping all the money he can get together and is buying hard. He realizes the opportunity offered him of buying 8% Bonds below par. It is something that has never happened in his life before and will never happen again more than probably. Moreover with the United States Government forced to borrow money for three years at 5¾% best opinion seems to feel that corporations and business will have to continue paying at least 7% for money. This is good news for the investor whether it is good for the county as a whole is another matter altogether.

Investors who understand values can have confidence in the situation. The signals are all set for better times. Call money is down to 6% again and the Federal Reserve statement is better than it has been for months. The recovery is not going to be quick, I daresay it is not even going to commence for some months, certainly I myself look for a worse theatrical situation than exists at present, but it is certainly coming and it is the duty of every investor to himself to buy 7½% and 8% Bonds at a discount now when so many people have to sell then wait until everyone is buying 8% Bonds at or above par.

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New Plays

(Continued from page 1037)

murdering an overseer who has mistreated him. A white-capped and robed mob led by a burly mountainer—Dwight's opponent in politics—tracks the colored boy with bloodhounds through the canebrake swamps and woods, where he finds refuge in the farm of Dwight, who, braving the threats and against the advice of his friends, decides to defend the boy. He outwits the mob and clears up the crime after apprehending the real slayer, another negro.

The company is an excellent one and played their roles in a very acceptable manner. *Forrest Winant* scored strongly as the young Southern lawyer. *Alberta Burton* was winsome and pleasing as his sweetheart. *Leila Frost* was a particularly bright spot in the ingenue role. Two of the strongest of the many negro characters were the Mam Linda of *Caroline Newcombe* and the Uncle Lewis of *Wilbur Cox*. What comedy there was, was supplied by *Francis Pierlot* and *Hugh Finn*.

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"Fools Errant," Louis E. Shipman's new play, was given its premiere performance recently at the Hanna Theatre, Cleveland. The play, after this performance will be withdrawn from the boards for several weeks, before being presented in New York.

"Fools Errant" is a four-act drama of today, gripping in theme, full of action, vital, and rings true all the way through. It is constructed about a double triangle. It tells the story of the domestic troubles of a Wall Street man and his wife; of the man's illicit relations with his mistress; of a former suitor of the wife who marries the mistress, and what happens when the Wall Street man's widow comes to claim her lover, ignorant of his marriage to the other woman.

It all takes place in New York. It might take place anywhere. That is one of the strong points of the play.

Another strong point is the cast, which was chosen with intelligent care. *Kathleen MacDonald's* performance of the mistress was excellent. Hers was the more sympathetic character of the two women. *Lucile Watson* played the wife, and suppressed completely the temptation to overact. *Charles Millward*, in the complicated role of husband and lover, was straightforward, and never let any staginess enter into his impersonation. *Alexander Onslow*, as the Wall Street broker, was the least convincing of the quartet.

"Fools Errant" is a little long in its present state, but otherwise it so far surpasses the average drama of the day, that it deserves only praise.

ELSIE LORD.

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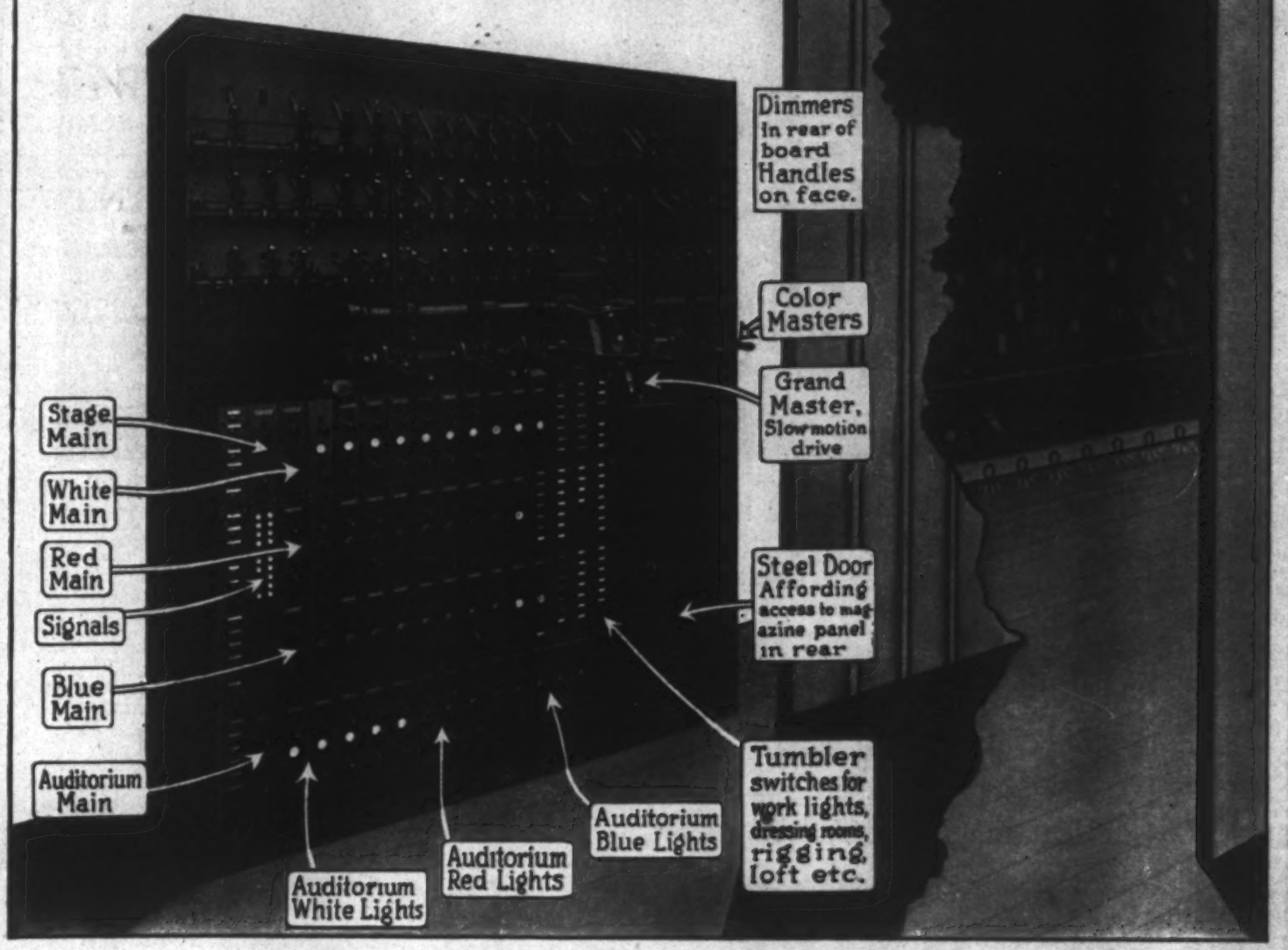

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